



## WHAT IS YOGA NOW?

Groundbreaking art exhibit goes beyond the Lululemon to unearth yoga's past — and provoke questions about its present. By Karen Macklin PAGE 38



### STREET FIGHT

Drive less to address climate change P8

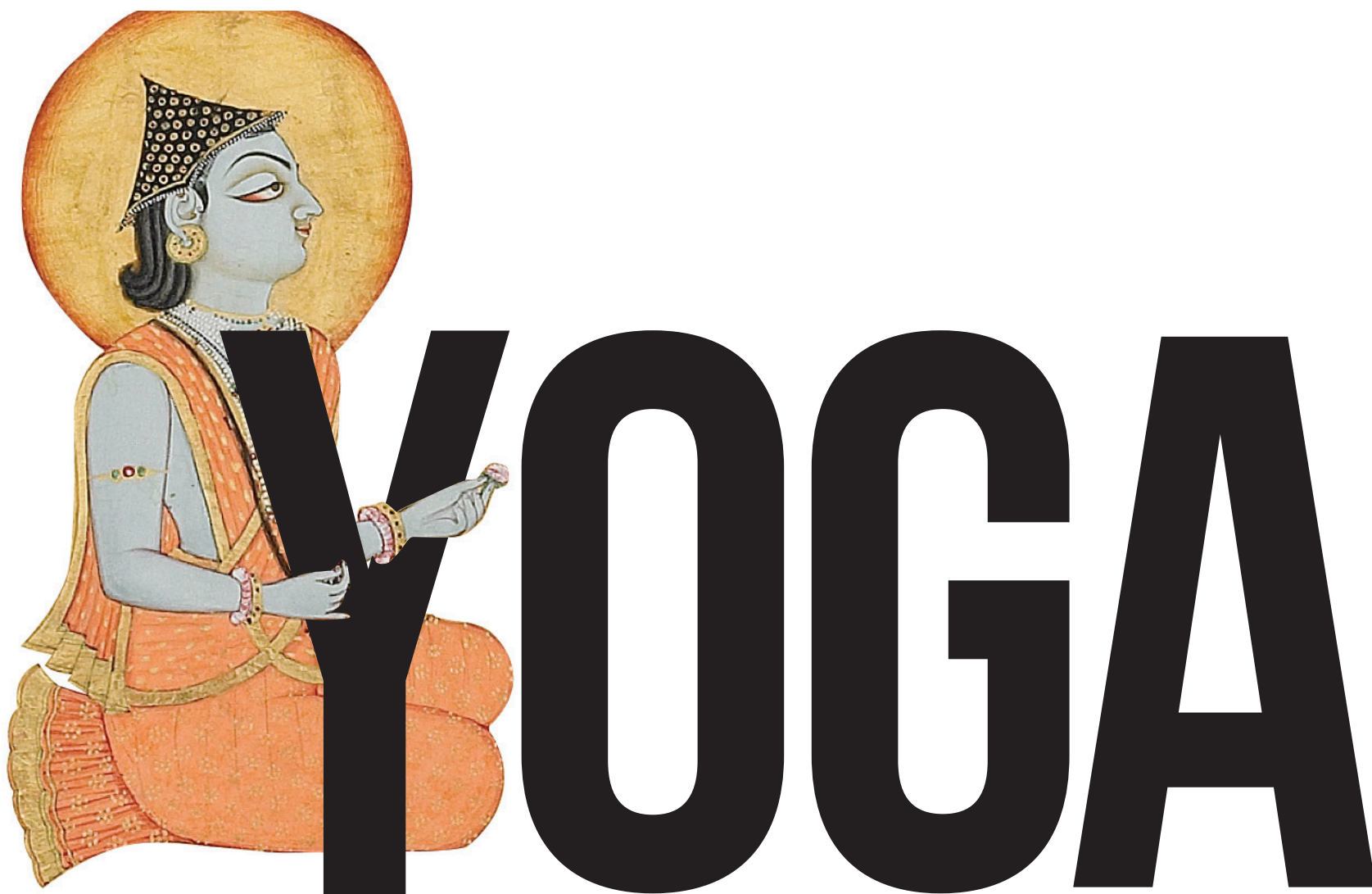
### LOVE ON THE RUN

Z Space hosts folk-rock opera 'Hundred Days' P41

### MORE FOR MUNI

Fare hike to pay for free Sunday meters? P16





# THE ART OF TRANSFORMATION

**ASIAN ART MUSEUM** THROUGH MAY 25  
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*Yoga: The Art of Transformation* is the world's first major art exhibition about yoga. It explores yoga's fascinating history and its transformation into a global phenomenon. Highlights include masterpieces of Indian sculpture and painting; pages from the first illustrated book of yoga postures; and a Thomas Edison film, *Hindoo Fakir* (1902), the first American movie ever produced about India.

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*Yoga: The Art of Transformation* was organized by the Arthur M. Sackler Gallery, Smithsonian Institution with support from the Friends of the Freer and Sackler Galleries, the Art Mentor Foundation Lucerne and the Ebrahimi Family Foundation. Presentation at the Asian Art Museum is made possible with the generous support of Helen and Rajnikant Desai, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Kumar and Vijaya Malavalli, Society for Asian Art, and Walter & Elise Haas Fund. Image: Three aspects of the Absolute (detail), page 1 from a manuscript of the *Nath Charit*, 1823, by Bulaki (Indian, active early 1800s). India; Rajasthan state, former kingdom of Marwar, Jodhpur. Opaque watercolor, gold, and tin alloy on paper. Courtesy of the Mehrangarh Museum Trust, RJS 2399.

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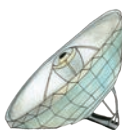
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## HARSH REALITY REVEALED

A few weeks ago, California Congresswoman **Jackie Speier** stayed overnight in a homeless shelter in Redwood City to better understand the conditions of the impoverished. According to a report in the San Francisco Chronicle, she was surprised to encounter a married couple there who worked at Safeway and OfficeMax, respectively. Despite holding down full-time jobs, “They had to stay in the shelter to save up deposits to get an apartment,” Speier told the Chron. Just another sign of the alarming income gap in the Bay Area.

## SILICON VALLEY TV

Yep, Mike Judge’s upcoming HBO comedy *Silicon Valley* just aired its first trailer. (Spoiler: lots of white dudes.) Here’s a taste: “What do we do? All those YouPorn ones and zeroes streaming to your shitty little smartphone, every dipshit who shits his pants when he can’t get Skrillex in under twelve seconds, it’s not magic, it’s talent and sweat.” Oh, joy. Click.

## 80K PIKACHU ORGY

Since Valentine’s Day 80,000 or so people typing “up, down, left, right, A, B” into a chat box have co-controlled the original **Pokemon video game** via the video network Twitch, a grand internet experiment sure to confuse people over 50. Twitch, located 12 floors underneath the *Bay Guardian*’s offices, broadcasts video games for other people to watch — but now it’s viewers are Poke-battling Rattatas and Pichus aplenty. Sure the character on screen looks like he’s drunk as hell (walk this way, no, walk that way!), but scarily, awesomely, the mass of players has almost finished the game. Take that, Team Rocket!

## HELP HALT BIKE THEFT

There are more than 75,000 bicycle riders per a day in the city, and more than 4,000 of those bikes were stolen in 2012. **SF Safe and the SFPD** partnered up to create a bike registry system at [www.safe-bikes.org](http://www.safe-bikes.org) to help owners retrieve their stolen two wheeled besties. Two weeks later, only 500 people have registered, according to SF Safe. Step it up, cyclists, jeez.

## DEATH ON THE GOLDEN GATE

Local blog SFist recently reported that the Golden Gate Transportation District confirmed that 2013 saw 46 reported deaths on the Golden Gate Bridge, a record for **suicides** on the San Francisco icon. The spike, SFist reports, happened just as human toll booth takers lost their job to the machines, making for less authorities to report potential suicide jumpers on the bridge to. | AP PHOTO BY MARCIO JOSE SANCHEZ



## TURMOIL HITS HOME

Recent protests in **Ukraine** resulted in a death toll of anywhere between 39 and 100, between official and opposition counts. Ousted President Viktor F. Yanukovich is on the run and wanted by the new transitional government. Closer to home, San Franciscan Ukrainians rallied outside City Hall Sat/24 to support the protesting countrymen. Pavlo Kushnir moved to San Francisco in October to work in the city as a software engineer. He said many of his friends protested, and some of his classmates from college were among those killed. “It’s the worst thing I’ve ever seen. Where your city and country are on fire, when your government just kills people...it’s really frightening.” | AP PHOTO BY MARKO DROBNJAKOVIC

## HIGH TURNOVER

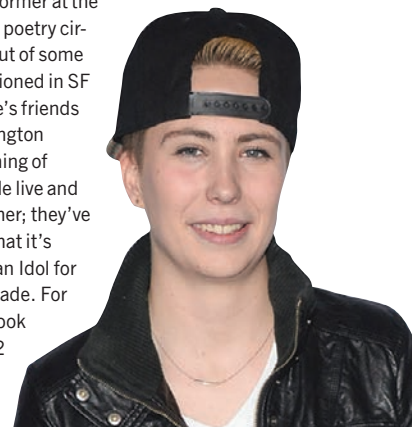
When 13-year-old Girl Scout **Danielle Lei** set up her table of cookies for sale just outside the Green Cross, a medical marijuana dispensary in the Excelsior, she was just practicing good business sense — surely there’s a badge for that. But she probably wasn’t expecting to sell out of her 117 boxes in less than two hours, or wind up on the evening news. Her mother told an East Bay Express reporter that the activity served as a good way to talk to her daughters, both Girl Scouts, about drugs: “They learn that [medical marijuana users] are not drugged out,” said Carol Lei. “Many have serious needs, and are just a little different.” Can we vote her into office yet? | PHOTO FROM THE GREEN CROSS INSTAGRAM



## THE PRIDE OF AMERICAN IDOL

At 20 years old, San Francisco-based American Idol contestant **MK Nobilette** is the first openly queer singer to head into the finals round, and the first out lesbian in the TV show’s history. Praised for her soulful voice, Nobilette was a regular performer at the 16th and Mission open-mic poetry circle, before being selected out of some 75,000 hopefuls who auditioned in SF in July of last year. Nobilette’s friends will be gathering at the Lexington Club in the Mission the evening of Wed/26 to watch the episode live and encourage allies to vote for her; they’ve already convinced us, for what it’s worth, to check out American Idol for the first time in nearly a decade. For more info, check the Facebook event: [tinyurl.com/ke35ck2](http://tinyurl.com/ke35ck2)

| AP/INVISION PHOTO BY JORDAN STRAUSS



## SNAPSHOT: PAPER

PHOTO BY @SHANEYWHANIE

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week’s paper. Each week we’ll pick a new theme, and a new favorite. Next week’s photo challenge theme: “circle.”

## BACK IN THE DAY

Over the years, the Bay Guardian has dabbled in show biz from time to time — which is to say, it’s appeared in various San Francisco-set movies and TV shows. If you can take your eyes off Alexander Skarsgard while watching the currently-in-production *The Diary of a Teenage Girl*, which is set in mid-1970s San Francisco, you just might catch a glimpse of some vintage SFBG covers and news-racks. We were contacted by the production, which’ll be deploying issues from 1976 and 1977 — back when a tale about a struggling artist coming of age in San Francisco was actually a plausible scenario. Ah, memories!



## COMCAST THE BULLY

It’s a messy story, but let’s summarize: Last week evidence that **Comcast** was slowing down the Internet connections of Netflix users broke, prompting the FCC to say “Hey, stop that!” but the whole matter was settled by Netflix agreeing to pay Comcast additional fees due to its heavy traffic over its interweb pipes (No, they’re not actually pipes). If that all sounds like a school bully beating up a kid for his lunch money, you’d be right, net neutrality advocates have said, and it may set a damaging precedent for the future of internet freedom. In the meantime, at least, San Francisco can finally catch up with *House of Cards* in HD. | AP PHOTO BY JAMES H. COLLINS

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**Different Fur Studios** – who has worked with an impressive roster of artists like Devo, Wavves, Black Lips, and more – have teamed up with a group of local promoters called **Professional Fans** who you may know from tearing up the local music scene with their incredible line ups. Up next is their sixteenth showcase and record release celebration for the headliner. Check out **Ava Luna's** doo-wop soul meets punk-as-fuck aesthetic with **Chastity Belt**, **Dude York**, and **Krill**. Visit [tinyurl.com/n86cfok](http://tinyurl.com/n86cfok) for more info.

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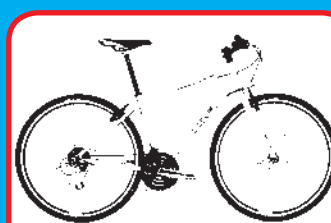
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# Taken down for riding Muni

BY TONY ROBLES

**OPINION** Violence against elders and people with disabilities is on the rise. Recently an Asian elder was beaten bloody by police in New York City for jaywalking, while in Oklahoma, an elder with a disability — deafness (stated on his driver's license) — was severely beaten when he didn't hear police commands after being pulled over.

Perhaps you have seen what I have seen, San Francisco Municipal Transportation Agency fare inspectors in droves patrolling buses whose riders are mostly people of color or low-income people. During a fare inspection sweep, I witnessed the abuse of an elder in downtown San Francisco.

At about 8:50am, I came out of a coffee shop on Market Street heading towards Ninth Street on my way to work. I saw two Muni buses at a standstill. Nearby were two SFPD squad cars. A half-dozen Muni fare inspectors stood around and, from the commotion I saw on one of the buses, it looked like they were in pursuit of a passenger.

The police boarded and pulled out an Asian man in his late 50s or early 60s. The police pulled him across the street to the sidewalk. The man appeared to have some kind of mental or emotional disability. The officers said something to him — what, I couldn't make out. The man tried to pull away from the officers, making noises that sounded like grunts.

As I looked on, this man didn't seem to be cognizant of what was happening. After a few minutes, the officers let the man go. But after some words from the commanding officer in charge, to my amazement, the officers went after the man again as he walked towards Ninth Street. This time, the two officers tackled the man to the ground. I thought I was watching something out of a Deacon Jones NFL highlight reel. The officers took the man to the

ground, and not gently. As this was happening, I saw a fare inspector laugh.

As the man was being led to the sidewalk, I told the commanding officer that the man appeared to have a disability and that I didn't want to see him hurt. The officer replied that some passengers are smart, that they are good actors and put up a front to avoid paying fare.

It is not without irony that those fare inspectors are mostly people of color, many of whom are born and raised in SF and are likely having a difficult time just surviving here. Irony that they are forced to occupy these enforcement type jobs — fare inspector, security guard, etc. — that enforce poor people laws against their own communities, on people who are faring worse than they are.

With people with disabilities across the country being killed or maimed by law enforcement in incidents that were avoidable, it is irresponsible for law enforcement to have such an attitude. How is tackling an elder to the ground, one who appeared to need help and not a beat-down, over a \$2 bus fare going to help the city or community?

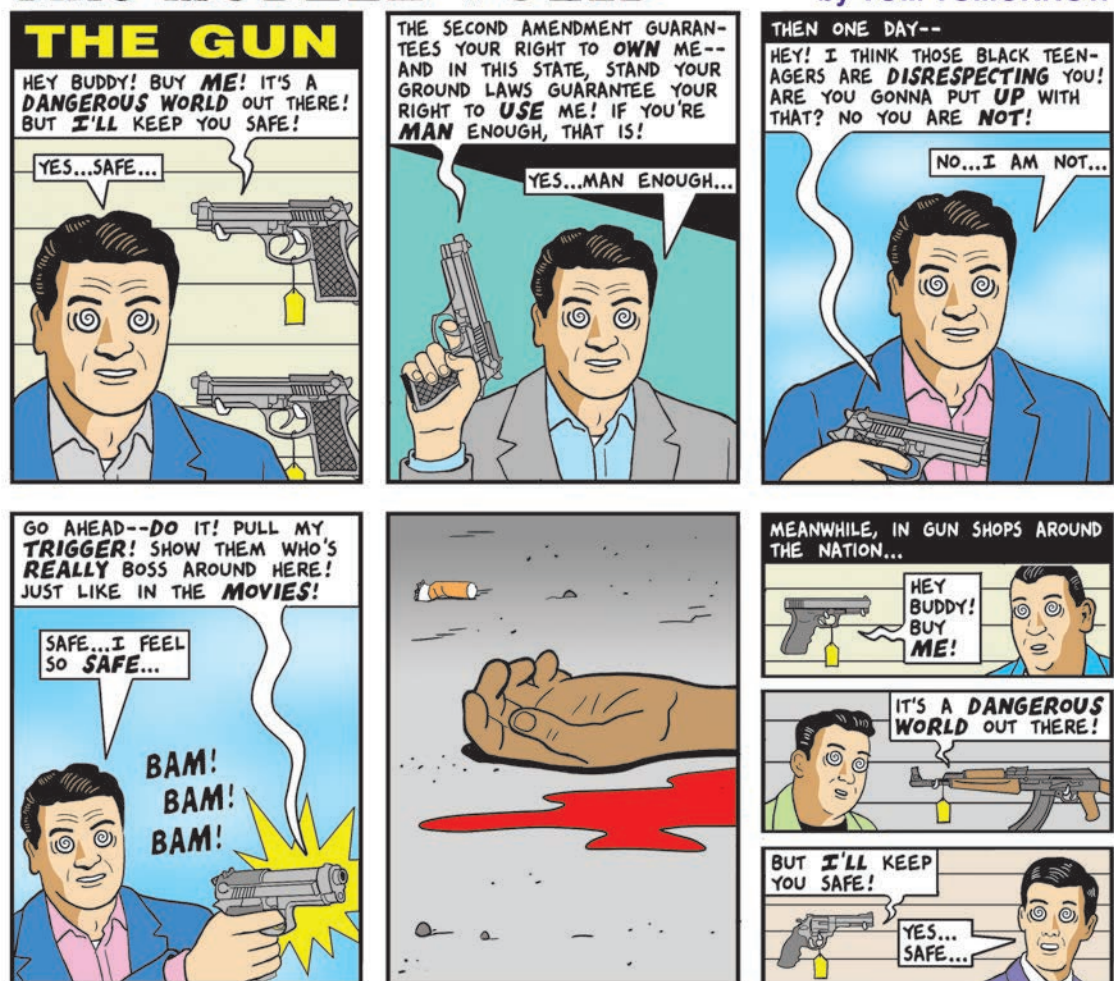
And while the cops tackle the disabled elder and the fare inspector laughs, the rich techies get a free ride on their buses stamped with Google or Apple or a half-dozen other tech logos. Perhaps if the tech millionaires and billionaires paid their fair share in taxes to contribute to the city's transportation system, elders could ride the buses free and not be subjected to humiliation and violence.

As those tech workers board their buses and stick their tongues out at the protestors and take our pictures, we do not see anything funny about this situation. It ain't no joke. **SFBG**

*Tony Robles is co-Editor at POOR Magazine and a housing advocate at Senior and Disability Action.*

## THIS MODERN WORLD

by TOM TOMORROW



## Tech must support Ellis reforms

**EDITORIAL** San Francisco is facing an eviction crisis, a reality that politicians of all ideological stripes have finally begun to address. It was good to see our two best representatives to the California Legislature introduce bills to reform the Ellis Act in the last week, but these will be empty gestures unless the political class and its allies in the technology industry and the larger business community step up and offer strong support for the effort.

This is a small but difficult first step in addressing the displacement that is hurting the city's diversity and driving out its working class. San Francisco is one of the few cities in the California that has rent control, which the Ellis Act was designed by landlords and the real estate industry to subvert.

So the political dynamics of reforming the Ellis Act are difficult in Sacramento, and it will take business community support to get this done. Twitter and other SF-based tech companies have

gotten big local tax breaks to stay here, while Google and other Silicon Valley companies use San Francisco to house their high-paid employees, both feeding the frenzy of real estate speculation behind the current eviction epidemic.

This is their chance to show that they want to be a part of San Francisco's community, rather than just seeing this city as a resource to exploit for their own ends.

In introducing his Senate Bill 1439 outside a Chinatown apartment building on Feb. 24, Sen. Mark Leno cited city figures showing that more than 300 apartments were cleared of residents using the Ellis Act in 2013, more than half of those involving landlords who owned the building for less than a year, half of those for less than six months.

"These are not the landlords the Ellis Act was designed to help," Mayor Ed Lee said in support of SB 1439.

Leno's bill would require landlords to own a building for at least

five years before using the Ellis Act to evict tenants. Assemblymember Tom Ammiano also introduced a bill on Feb. 21, Assembly Bill 2405, which would allow San Francisco voters or the Board of Supervisors to declare a moratorium on Ellis Act evictions if city affordable housing goals aren't met.

Both are small, sensible reforms that would easily pass in a society less consumed by greed than ours is now. Tech leaders should welcome the opportunity to show they understand what's happening in this city and have compassion for those being displaced, rather than tacitly supporting the real estate speculators.

But it's also just a first step. The Ellis Act needs to be repealed, not just reformed. More than 1,000 rent control units have been lost in San Francisco in the last two years, affordable housing converted into speculators' profits. This must end, or the righteous populist anger that is consuming the city will only get worse. **SFBG**



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## March Workshops

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The Sunday workshop goes on a **FIELD TRIP!** One month into the experiment that is **The Possible**, artists and friends go on a hike to reflect and plan ahead.

**Sunday / 3.9.14 / 11-3**

Make Hamamatsu kites, participate in a **CARNATIC SONG SESSION** and a songwriter gathering, check out the dye lab, and get sweaty in an **ART-GYM SWEAT SESSION**.

**Sunday / 3.16.14 / Kids Club / 11-3**

**CALLING ALL KID CREATORS!**

Bring your projects and share your work as part of a DIY Club meet-up ([diy.org](http://diy.org)). Plus experiment with sound and video synthesis with The Something. Print shop open for making **MAIL ART**.

**Sunday / 3.23.14 / 11-3**

Legendary choreographer **ANNA HALPRIN** and dancer Dohee Lee lead a dance workshop. Plus the **CERAMICS** studio will be open.

**Sunday / 3.30.14 / 11-3**

The dye lab hosts a day of **ART-ADORNMENT EXPERIMENTS** with the artists from Creative Growth. Bring garments to customize with fabric markers, paint, stamps, and dye. Plus **MAKE FLYERS** in the print shop and beads and jewelry in the ceramics studio.

**L@TE: Friday Nights @ BAM/PFA**

**Friday / 3.7.14 / 5:00**

TURF Inc. Presents  
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**ALL-STYLE DANCE TOURNAMENT** featuring the best of Bay Area turf dancing, hosted by Johnny5 of Oakland-based dance crew TurF FeinZ, with Oakland godfathers of hip-hop production The Mekanix. And get wild with an open-circle dance-off.



# Climate fight is a street fight

BY JASON HENDERSON  
news@sfbg.com

**STREET FIGHT** Prolonged warm-weather droughts seem a normal part of California life, but the intensity of drought impacts — shrinking snowpack, intense wildfires, crop failures, and the devastation of wildlife habitat and fisheries — is likely accentuated by global warming.

So it's not enough to simply save water. In this drought, our sense of urgency about global warming should be ramped up. The science from the Intergovernmental Panel on Climate Change, respected scientists like James Hansen, and even the World Bank (historically no friend to radical ecologists) all stress that droughts will get worse unless greenhouse gas emissions peak in the next decade.

The science is clear. If we are

to avoid a disastrous future of ecological upheaval, violence, and forced mass migrations of hundreds of millions of people (many of whom produce the least amount of carbon emissions) then we must dramatically reduce emissions now, and we must do it in a globally fair and equitable way. And to be fair and equitable, we must reduce driving. Here's why.

Globally, transportation is the fastest growing sector of greenhouse emissions, owing in large measure to the expansion of global automobility. Presently 500 million passenger cars are in use (approximately one-third of them in the United States), but by 2030, this figure is expected to reach 1 billion worldwide.

This increase in automobility will contribute substantially to the "trillionth ton" of cumulative carbon emissions, which is an emissions threshold signaling global

climate catastrophe. Today we are more than halfway there (556 billion tons). At current rates of consumption, including America's ownership of 800 cars and trucks per 1,000 persons, we hit the trillionth ton in 28 years.

**WE MUST KEEP AS MUCH FOSSIL FUEL AS POSSIBLE IN THE GROUND.**

To avoid this, we must keep as much fossil fuel as possible in the ground. Because the United States is disproportionately responsible for at least 27 percent of the

cumulative carbon emissions since industrialization, and has a disproportionate number of cars compared to the rest of the world, we in the United States have a particular responsibility to keep carbon in the ground.

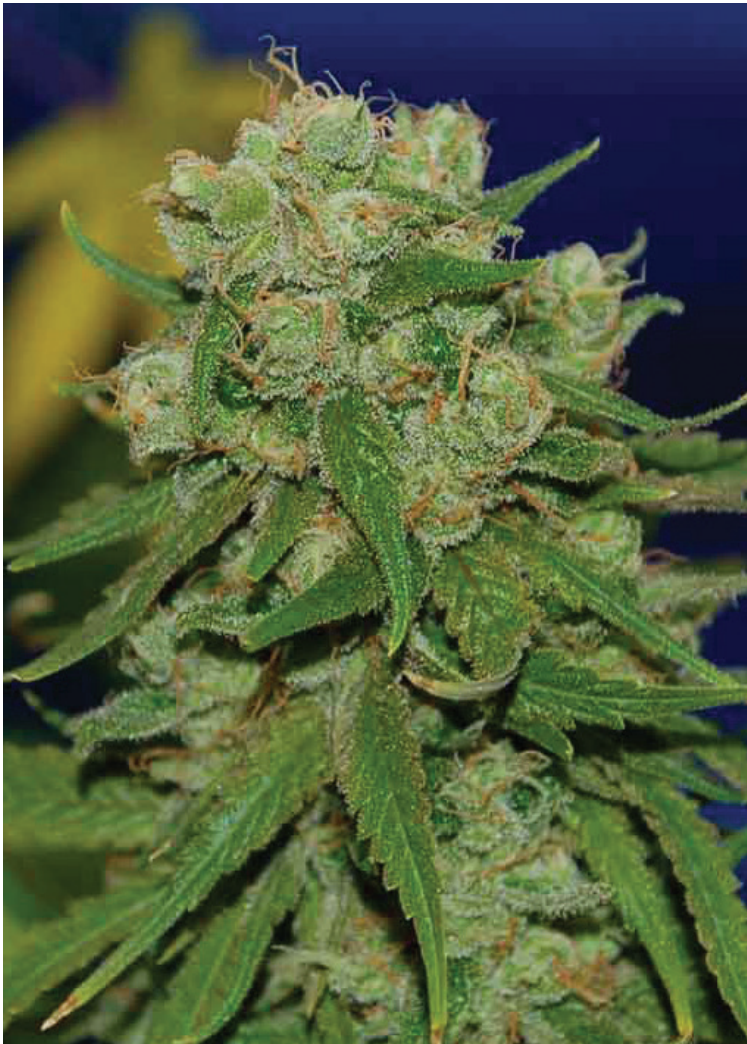
If China, which has produced 10 percent of global emissions so far, had the same per capita car ownership rate as the United States, there would be over 500 million more cars, doubling the current worldwide rate. This would be madness. It would be worse than building the Keystone pipeline, which is what Hansen called "game over" for the global climate because it's a spigot into the sticky, tarlike oils in Alberta which, if fully tapped, would be a carbon time bomb.

Ask yourself this: If China (and possibly India) successfully copy American-style driving, how much tar sands would that

require? What kind of world would that look like? And if Americans (and especially environmentalists) expect the global middle class in China and India to stand aside while we keep on driving, that is stark, crass, and inequitable.

Many well-meaning environmentalists and progressives think that driving a Prius or buying an electric car will be adequate in mitigating this conundrum. They must reconsider. There is no "green" car when a global middle class replicates American driving patterns.

If the world's fleet of gasoline-powered automobiles magically shifts to electric, hydrogen fuel cells, or biofuels, the change will draw resources away from industrial, residential, and food systems, or it will have to involve an entirely new layer of energy production (more tar sands).



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Massive quantities of coal and petroleum will be needed to scale-up to wind turbines, solar panels, nuclear, and other arrays of energy, as well as for all the new "clean cars."

Are environmentalists still planning to drive around the Bay Area while waiting for this magic? I sure hope not.

In these global warming days, with drought on everyone's mind, we must avoid wasting precious water washing cars, and we must reallocate street space with fewer cars in mind. A critical piece of the puzzle is to prioritize public transit and bicycles over automobiles by building exclusive transit and bicycle lanes, remove the lanes and curbside parking available to cars, install signal prioritization for transit and bicycles at intersections, queue-jumping so that transit can bypass traffic stalled at intersections, restrictions on turns for automobiles, and transit stop improvements including bus stop bulb-outs and amenities.

Reconfigured streets must furthermore exclude car-oriented land uses like more off-street park-



ing in the 92,000 new housing units projected for San Francisco by Plan Bay Area. These units, whatever size or income, should be completely car-free. And this must include removal of existing parking beneath homes, replacing garages with housing and returning the

privatized curb cut to the public.

### VISIONS FOR HAIGHT

In many respects, the Haight Street corridor is a model for the kind of global warming mitigation strategy the rest of America should follow. The corridor has

high density, transit dependent, and car-free households (over 30 percent in the Upper Haight and almost 50 percent in the Lower Haight/Hayes Valley) It has several walkable neighborhood commercial districts, as well as several hundred units of new housing

(some of which are below market rate) under construction in Hayes Valley. Almost 25,000 passengers take the Haight buses (6-Parnassus and 71-Haight Noriega) daily, making it one of the busiest combined transit corridors in the city.

But the buses are crowded and often stuck in traffic, so the SFMTA has plans to improve service by increasing frequency, converting more of the existing route into faster "limited" service whereby some buses stop only at key points and removing the "jog" at Laguna and Page which adds delay to the inbound buses.

As I've written before, the Muni staff has a good plan known as the Transit Effectiveness Project, with a modest reallocation of street space for higher transit reliability, attracting more ridership, and potentially enabling San Franciscans to conveniently reduce driving to half of all trips by 2018 (it was at 62 percent in 2012). But on both ends of Haight Street, the city has fumbled. While not a disaster, hopefully Muni can learn some lessons and tweak the plans.

CONTINUES ON PAGE 10 >>

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## CLIMATE FIGHT IS A STREET FIGHT CONT>>

On the eastern end, Muni will shift buses off Page Street, converting a short segment of Haight back to two-way. The new two-way Haight includes a transit-only lane between Laguna and Gough/Market streets, which will dramatically improve travel times and reliability. Part of it will enable buses to bypass queues of cars making the right turn from Haight onto Octavia.

Where this scheme falls short is in the plans to simply give former bus stops on Page to private cars for parking. A more progressive plan would instead use the space to help make room for needed bicycle improvements on Page between Laguna and Market. Nearby are multiple housing construction sites where curbside parking has been temporarily removed — such as at the 55 Laguna site. The city has a great opportunity to innovate with transit-first policies at all of these construction sites.

Instead of turning space over to private cars when construction concludes, the city could instead

build more bus lanes, pedestrian space, curbside car sharing, and bicycle space. The city could also return some of the space to parking, but only in exchange for parking removal upstream, such as at Haight and Fillmore, where bus stop improvements are sorely needed.

Throughout the city, there are block-by-block opportunities like these, where the city can help the climate instead of giving away parking. As the city discontinues bus stops and sees more housing construction, the policy should be to use curbside space for bicycles, pedestrians, or curbside car share — not simply giving it away to private car parking.

Meanwhile, at the other end of Haight, the city has also fumbled in proposing to reroute the 6-Parnassus, an important electric trolley bus line, off the Frederick-Cole-Parnassus segment. Bus riders in the Upper Haight are incensed. At a recent public meeting, a crowd of 90 people balked at the cut. Muni planners defended the proposal, arguing that ridership is low in the hilly segment above, and that a less productive segment would be shifted to the

more crowded Haight Street.

This might seem logical but it may also be shortsighted, especially since the existing segment has overhead trolley wires. Drought notwithstanding, the electric trol-

## THERE ARE BLOCK-BY-BLOCK OPPORTUNITIES WHERE THE CITY CAN HELP THE CLIMATE INSTEAD OF GIVING AWAY PARKING.

ley buses are the greenest motorized mobility in San Francisco, propelled by hydroelectricity from Hetch Hetchy.

Taking a longer and more progressive view, it might be useful

to think of the debate over the 6-Parnassus this way: If the city is hoping to wean motorists from their cars by achieving the laudable goal of having 30 percent of all trips in the city by transit (up from 17 percent today), cutting service, even in low ridership routes, is counterproductive. It raises the question: Is the ridership level low because the service was poor to begin with, including such irritating factors as less frequency, less reliability, or fewer hours of service? What would ridership levels look like if these less-crowded routes had high frequency, all-day and late-night service with high reliability?

Moreover, what would demand for these routes look like if parking were substantially reduced throughout the city while car-travel lanes were removed, creating space for bicycle lanes and transit lanes? Or what if there were a regional gasoline tax, a congestion charge, or other measures that priced automobility closer to its real social cost, thus producing higher demand for transit?

Surely, reducing the footprint of transit service, however inef-

ficient that service might seem now, is not creating a template necessary for carrying 1.4 million daily passengers in the future, which is what it would take to reach significant emissions reduction goals and 30 percent mode share. Removing segments like the 6-Parnassus on Frederick will only make it harder to rebuild and accomplish that goal. And for political expediency it will also make it harder for Mayor Ed Lee to sell his transportation funding ballot proposals to progressive voters in November.

Muni planners ought to ditch the proposal to reroute the 6-Parnassus, and instead focus on maximizing improved reliability and transit efficiency on the other end of Haight Street by removing parking and prioritizing transit and bicycling on Haight and Page respectively.

Thinking globally about climate change means acting locally, on the streets of San Francisco. **SFBG**

*Street Fight is a monthly column by Jason Henderson, a professor at San Francisco State University's Department of Geography and Environment.*



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# Spooked

Speakers boycotting security conference to protest collaboration with NSA

BY REBECCA BOWE  
rebecca@sfbg.com

**NEWS** The world's largest computer security conference, RSA, got under way in the Moscone Convention Center on Feb. 24. It's a huge deal: Speakers will include former Secretary of State Condoleezza Rice, and closing remarks will be given by comedian Stephen Colbert.

Started in 1991, the RSA Conference has grown exponentially. But this year, 13 digital security experts have canceled their scheduled talks in protest of recent revelations that RSA cooperated with the National Security Agency to use a flawed tool for safeguarding sensitive information.

Speakers who are boycotting include technology experts from Google and various security firms. They're concerned about allegations that RSA, a pioneer in the security software industry, agreed to incorporate a flawed encryption formula into a widely used security product in accordance with a secret \$10 million NSA contract.

"In my opinion, RSA has a serious trust issue," said Jeffrey Carr, CEO of a security firm called Taia Global Inc. and one of the speakers who has decided to cancel his talk and boycott the conference. "I think they'll just let it die down. There's been little uproar, even among the security people," he added.

Carr authored a blog post explaining his decision. He also organized a "town hall" debate, part of an event series called Suits and Spooks, to be held at the Ritz Carlton in San Francisco on Feb. 27, featuring commentary from security industry representatives as well as insiders from the national intelligence community.

RSA used the encryption algorithm as a default for its security products, meaning users would have had to actively switch to a different formula to avoid exposure to the security threat.

According to a Reuters article published in December, the NSA arranged the contract as part of a campaign to embed breakable encryption software into security products that are widely used to

safeguard personal devices.

Previous reporting by The New York Times, based on documents leaked by former NSA contractor Edward Snowden, showed that the NSA had generated the weak encryption formula to create a "backdoor."

EMC, the parent company that owns RSA, issued a response in December that didn't specifically address the allegations. The company stated that in 2004, when it agreed to use the algorithm, "the NSA had a trusted role in the community-wide effort to strengthen, not weaken, encryption."

But Carr said researchers within the security industry had suggested the algorithm might be flawed as early as 2006, and RSA did not abandon its use until after the Snowden leaks were publicized.

Other speakers who are boycotting have issued statements publicly condemning RSA.

"Your company has issued a statement on the topic, but you have not denied this particular claim. Eventually, NSA's random number generator was found to be flawed on purpose, in effect creating a back door. You had kept on using the generator for years despite widespread speculation that NSA had backdoored it," wrote chief researcher Mikko Hypponen of the Finnish company F-Secure.

"As my reaction to this, I'm cancelling my talk at the RSA Conference USA 2014 in San Francisco in February 2014," Hypponen went on. "Aptly enough, the talk I won't be delivering at RSA 2014 was titled 'Governments as Malware Authors.'"

Meanwhile, Colbert is also taking some heat for agreeing to speak at the RSA conference.

"We know you, Stephen, and we know you love a good 'backdoor' joke as much as we do — but this kind of backdoor is no laughing matter," activists from Fight for the Future wrote in a petition urging him to join the other speakers who are boycotting the RSA conference. "Companies need to know that they can't betray our trust without repercussions. We want to hear your speech, but give it somewhere else!" **SFBG**

# Facetime found

Randi Zuckerberg on Google bus blockades, digital overload, and the "uterus lottery"

BY REBECCA BOWE  
rebecca@sfbg.com

**NEWS** It's rare for a member of the tech elite to sit down with the Bay Guardian for candid discussion on how the region's burgeoning technology industry is impacting San Francisco. Despite our frequent attempts to obtain comment from Silicon Valley venture capitalist Ron Conway, for instance, the billionaire investor never seems to have a free moment to chat.

So when we received an unexpected invitation to interview Randi Zuckerberg, CEO of Zuckerberg Media and former marketing executive at Facebook (founded by tech mogul Mark Zuckerberg, her brother), we took the opportunity.

Zuckerberg is a friend of Conway's; early on in her book, *Dot Complicated* (HarperOne, 2013), she relates an anecdote of how he relied upon her to secure VIP seating for MC Hammer when she was arranging a live-streamed address by President Barack Obama in Silicon Valley in 2011.

In addition to being a singer, a mom, and a supporter of the Jewish community (the night of our interview, she spoke at a "friend-raiser" for Birthright Israel, which sponsors trips to Israel for Jewish young adults), Zuckerberg's focus is on promoting "tech-life balance" — which can pretty much be summed up as not spending so much time on Facebook.

Jim Henson Productions recently purchased rights to air an animated series based on her children's book, *Dot*, about a tech-savvy little girl who discovers that life *sans* digital devices can be fun. Zuckerberg also aims to encourage young women to go into tech.

In the early days at Facebook, when the social media arena was extremely male-dominated, "I would show up for meetings and people would expect that Randi was a guy," she reflected.

As important of an issue as gender imbalance in Silicon Valley may be, it nevertheless takes a back burner to San Francisco's most pressing issue *du jour*: the mounting tension between its tech set and long-term residents, those facing of soaring rents and witnessing neighborhood gentrification unfold at a rapid clip.

We asked Zuckerberg what she thought about the city's gentrification and affordability crisis. "I'm really glad the conversation is starting, because it has to," she told us. "There definitely is a real problem in the city. There have been a few members of the tech community

who have come out with not-so-desirable responses," she continued, referencing derisive comments made by Y Combinator entrepreneur Peter Shih and AngelHack CEO Greg Gopman, "and that's definitely not representative of how the community as a whole feels."

Zuckerberg recently visited Glide Memorial, one of the city's largest homeless services centers. "That really opened my eyes a lot, spending that day there," she said. "It's changed my own view: I should be doing more, I can be doing more."

Asked what in particular could be done, Zuckerberg said, "I do think that there are a lot of ways that tech can help. ... How could we take all of these new, seamless, web and Munchery-type food delivery services, and make sure that the excess that's being cooked is being delivered to families in need?" she said, referencing a start-up that cooks and delivers healthy cuisine. "I think the same tech that's dividing the community groups can bring them together."

As for the tech bus protests that made international headlines, "It's not those people riding the buses that are the ones who are making so much money and having this wealth disparity," she said, saying the anger was misdirected.

But Zuckerberg added that she thought people working in tech should take the responsibility to become more aware of the city's economic divide.

"I would really encourage people in tech: maybe, instead of taking that fancy trip to Napa as an off-site, go volunteer in a soup kitchen.

"Go do something like that — to really understand what it's like for people who have not won the 'uterus lottery,' like the rest of us have."

SFBG







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This exhibition is organized by The Hyde Collection, Glens Falls, New York, in association with the Georgia O'Keeffe Museum, Santa Fe, New Mexico. The exhibition is supported by the National Endowment for the Arts. The foundation sponsor is the Henry Luce Foundation.

The presentation at the de Young is made possible by the Ednah Root Foundation, the San Francisco Auxiliary of the Fine Arts Museums, the Lisa and Douglas Goldman Fund, and Lucinda Watson.

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## NEWS

# Kick the can

Fact-checking the opposition to the Sugary Beverage Tax reveals misleading claims

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**NEWS** At least 720 San Francisco businesses oppose the controversial Sugary Beverage Tax proposed for the November ballot, according to the proposed ballot measure's opponents. But a Guardian investigation shows that claim overstated.

Some businesses were listed without the consent of employees who couldn't speak for the business, not their owners, and some businesses listed aren't even open anymore.

The measure is opposed by Unfair Beverage Taxes: Coalition for an Affordable City, which is funded by the American Beverage Association and fronted by public relations firm BMWL and Partners. They have been trying to enlist allies from local restaurants and liquor stores, trying to show the community is against the Sugary Beverage Tax.

The ABA is funded primarily by Coca-Cola Company and PepsiCo, and they certainly have cause to worry about a measure that aims to reduce consumption of sodas and other sugary drinks to help curb obesity, using a 2 cent per ounce tax on sugary beverages sold in San Francisco.

The resolution to place the measure on the fall ballot is sponsored by Sups. Scott Wiener, Eric Mar, Malia Cohen, John Avalos, and David Chiu.

The estimated \$31 million in taxes collected would go to the SFUSD to fund physical education for kids, and active and healthy living programs in the San Francisco Recreation and Park Department and the Department of Public Health.

We called over 70 of the businesses on the list of opposition to the tax in San Francisco. Not all of the businesses responded to our calls, nor were owners easily available, and some of the businesses listed did not have English-speaking staff available to talk.

But about 20 of the businesses did respond, and what they told us calls into question the veracity of the opposition list.

NICK PANAGOPOULOS HOLDS AN AWARD PR FIRM BMWL WON FOR DEFEATING RICHMOND'S SUGARY BEVERAGE TAX. GUARDIAN PHOTO BY JOE FITZGERALD RODRIGUEZ



Mohammed Iqbal, owner of All Nite Pizza on Third Street, said he only learned about the Sugary Beverage Tax only after we called. Following up later, he said he found that one of his employees signed onto the list.

"We're not really sure about the tax, we'd rather stay out of it," Iqbal told us.

Swanky coffee and wine bar Ma'Vealous, a spot popular with City Hall politicians, was also on the list. The owner's wife, Lean Chow, told us opposition canvassers presented the tax in a one-sided way, and she wasn't told her signature would place the business onto an opposition list.

"We didn't get the full details," she told us in a phone interview.

"We also didn't know the taxes would go towards education." Her husband owns the coffee bar, and she said they are both fully in support of the beverage tax.

Noe's Bar and the formerly co-owned Basso's restaurant are also on the opposition list, but both businesses are permanently closed, according to their Yelp listings and county business data, which we confirmed with phone calls.

Most of the store owners we talked to who did confirm they were on the opposition list said they were not told the funding would go to schools, activities in parks, or public health. Some said they were actively misinformed.

Aijez Ghani, the owner of the restaurant Alhamra, told us, "The one gentleman come, and he say in favor or against? I said in favor."

When we asked him if he knew he was on the opposition list, Ghani said, "I think it was a mistake. But I am totally in favor of the tax, 100 percent. They're going to spend money on the schools, the health of kids, and health is more important than business."

Chuck Finnie, who runs the opposition group for BMWL, invited us up to his firm to inspect the signatures for the opposition list. Along the walls in the hall and office were dozens of silver and gold award statues from the American Association of Political Consultants

"Pollies" awards. One was a 2013 Overall Campaign win for No on N, when the firm trounced the Sugary Beverage Tax in Richmond.

Finnie suspected that the Guardian was sniffing around the list at the behest of Wiener, who Finnie said had raised concerns about the list's credibility at various meetings in the business community.

"I was a journalist for 20 years, and this is bullshit," the ex-San Francisco Chronicle investigative reporter and city editor told us. "The gloves are off."

On the table was a large bin of records. Each business had a sheet with, supposedly, an owner's name and contact information. We found one listing Mohammed Iqbal, of All Night Pizza, but Iqbal told us the signature was from an employee whose English was not good. Chow was also in there representing Ma'Vealous, even though her husband, Philip Ma, is the only registered owner in county records.

As for the closed businesses, Noe's Bar only closed three weeks ago, but Finnie and his associate Nick Panagopoulos (a former City Hall staffer) said they comb through the opposition list for mistakes every week, showing the Guardian a list of 12 businesses that were removed due to errors in the outreach process.

"I'm responsible for this coalition we're building, and I'm serious about our political organizing," Panagopoulos told us, saying he's rigorous about the standards his organizers use, but that "they're human beings, so there may be mistakes."

But Wiener isn't buying it.

"When I first saw this list, it looked fishy to me," he wrote to the Guardian in an email, saying his office found irregularities similar to what we found, but from different businesses. "I'm concerned that, given this start to the campaign, the beverage industry is going to flood San Francisco with enormous amounts of money spreading misinformation. This kind of tactic isn't acceptable." **SFBG**

Francisco Alvarado, Bryan Augustus, and Brian McMahon contributed to this story.



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BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**NEWS** There's a tie that binds all Muni riders. From the well-heeled Marina dwellers who ride the 45 Union to Bayview denizens who board the T-Third Sunnysdale line, we've all heard the same words broadcast during sleepy morning commutes.

"Please pay your fare share."

The play on words (also seen on Muni enforcement signage) would be cute if it didn't perfectly represent how Muni riders may now be stiffed. A slew of new budget ideas hit the San Francisco Municipal Transportation Agency Board of Directors last week (Feb. 18), and who will pay for it all is an open question.

The first blow to riders is a proposed single-ride fare hike from the current \$2 to \$2.25.

Other proposals include expanding the Free Muni for Youth program, rolling out a new program offering free Muni for seniors and the disabled, and a fare hike to \$6 for the historic F-streetcar.

The odorous price jumps (and costly but promising giveaways) are moving forward against a backdrop of a Muni surplus of \$22 million, which the board has until April to decide how to use, and a controversial decision by Mayor Ed Lee to make a U-turn on charging for parking on Sundays.

The meter decision would deprive Muni of millions of dollars.

"We're not proposing anything here, just presenting what we can do," SFMTA Director Ed Reiskin told the SFMTA board at City Hall last week.

There's still time to change the SFMTA board's mind on the proposals between now and final approval of the budget in April. But who will end up paying for a better Muni?

#### FARE HIKES NOT FOUGHT

In 2010, the SFMTA instituted a policy to raise Muni fares along with inflation and a number of other

# Muni fare shakedown

SFMTA budget makes bus riders pay more so that drivers and kids can pay less

economic factors, essentially putting them on autopilot. The SFMTA board still has to approve the fee hikes, which may rise across the board.

One-time fares may jump to \$2.25. Muni's monthly passes would see an increase by \$2 next year and more the following year. The "M" monthly pass will be \$70 and the "A" pass (which allows Muni riders to ride BART inside San Francisco) will be \$81.

Muni needs the money, Reiskin said. "To not have (fares) escalate as fuel and health care costs increase, you can't just leave one chunk of your revenues flat," he told the Guardian. Muni's operating budget will expand from \$864 million this year to \$958 million in 2016. "Salary and benefit growth is the biggest driver of that," Reiskin said.

Mario Tanev, spokesperson for the San Francisco Transit Riders Union, told us the rate hike was expected.

"We're not necessarily against the inflation increase," he said. "But though the parking fines SFMTA levies are inflation adjusted, other rates (against drivers) are not. There are many things in our society that disincentivize transit and incentivize driving."

Drivers enjoy heavy subsidies to their lifestyle on the federal, state, and local levels, from parking lot construction, the cost of gasoline, and now it seems, renewed free Sunday parking meters. The new fare increases are hitting transit riders just as the mayor is poised to yank funding from Muni to put in the pockets of drivers.

#### PLAYING POLITICS

When the paid Sunday meter pilot began in early 2013, it was a rare flip in a city that often treats Muni

	2014	'15	'16
Adult fare	\$2	\$2.25	N/A
Senior/disabled fare	\$0.75	\$1	N/A
Adult Fast Pass w/BART	\$76	\$78	\$81
Adult Fast Pass Muni only	\$66	\$68	\$70
Senior/disabled pass	\$23	\$24	\$25
Lifeline pass (low income)	\$33	\$34	\$35

like a piggy bank: money was floated from drivers and dropped onto the laps of transit.

A report from SFMTA issued December 2013 hailed it as a success for drivers as well: Finding parking spaces in commercial areas on Sundays became 15 percent easier, the study found, and the time an average driver spent circling for a space decreased by minutes.

Even some in the business community call it a success, since a higher parking turnover translates to more customers shopping.

Jim Lazarus, senior vice president of public policy at the Chamber of Commerce, is a supporter of the paid Sunday meters. "You can drive into merchant areas now where you

couldn't before," he told us.

Eliminating Sunday meter fees would punch a \$9.6 million hole in Muni's budget next year, by SFMTA's account.

The timing couldn't be worse. On the flip side the Free Muni for Youth program, which targets low-income youth in San Francisco, may expand next year at an estimated cost of about \$9 million — close to the same the same amount that would be lost.

"As an 18-year-old in high school it was a struggle to get to school, it was a struggle to find 75 cents or two dollars to get home," Tina Sataraka, 19, told the SFMTA board last week. As a Balboa High School student Sataraka had a 30-minute commute from the Bayview. She's not alone.

A study by the San Francisco Budget & Legislative Analyst's office found that 31,000 youth who faced similar financial hurdles had signed up for the Free Muni for Youth pilot program, a resounding success in a city where the youth population is dwindling. Authored by Sup. David Campos, the program may redefine "youth" to include 18-year-olds, who are often still in high school.

But initial grant funding for the program has dried up, so now Muni will foot the bill.

Not one to say "I told you so," Sup. Scott Wiener said there were reasons for objecting to the program a year ago.

"My biggest, fundamental objection to the program was less that they were giving free fares to kids, and more that they were taking it out of Muni's operating budget," Wiener told us. "They need to find a way to pay for it, perhaps from the General Fund, and not just taking

the easy and lazy way out."

The Budget & Legislative Analyst recommended several options for alternative funding: special taxes on private shuttle buses (Google buses), or an increased vehicle license fee specially earmarked for the youth bus program. So far, Mayor Ed Lee hasn't shown an interest.

"There haven't been discussions of having the Board of Supervisors fund free Muni for youth," Reiskin told us. The same goes for the mayor. And though Reiskin was cautious and political about the possibility of Sunday meters becoming free again, he didn't sound happy about it.

"As for what's behind [the mayor's] call for free Sunday parking, that didn't come from us," Reiskin told us. "That came from him."

#### NOVEMBER RISKS

Mayor Lee's office didn't answer our emails, but politicians, including Wiener and Chronicle bromance Matier and Ross, indicated the mayor may be reversing on Sunday parking meters to appease the driving voter electorate.

There are two measures up on the November ballot, and one is aimed right at drivers' wallets.

The two measures, a \$1 billion vehicle license fee hike, and a \$500 million transportation bond, are both aimed at shoring up the SFMTA's capital budget. An October poll paid for by the mayor showed 44 percent of San Franciscans in favor of a vehicle fee hike, and 50 percent against, according to the San Francisco Chronicle.

Reiskin said the loss of those two ballot measures would be crippling to Muni's future.

"The improvements we're trying to make to make Muni more reliable, more attractive, those won't happen. This is our funding source for that," he said.

The mayor is busy smoothing the potholes towards the bonds' success in the November election, but it seems he's willing to pile costs onto Muni and its riders to do it. **SFBG**

# WAREHOUSE CLEARANCE EVENT

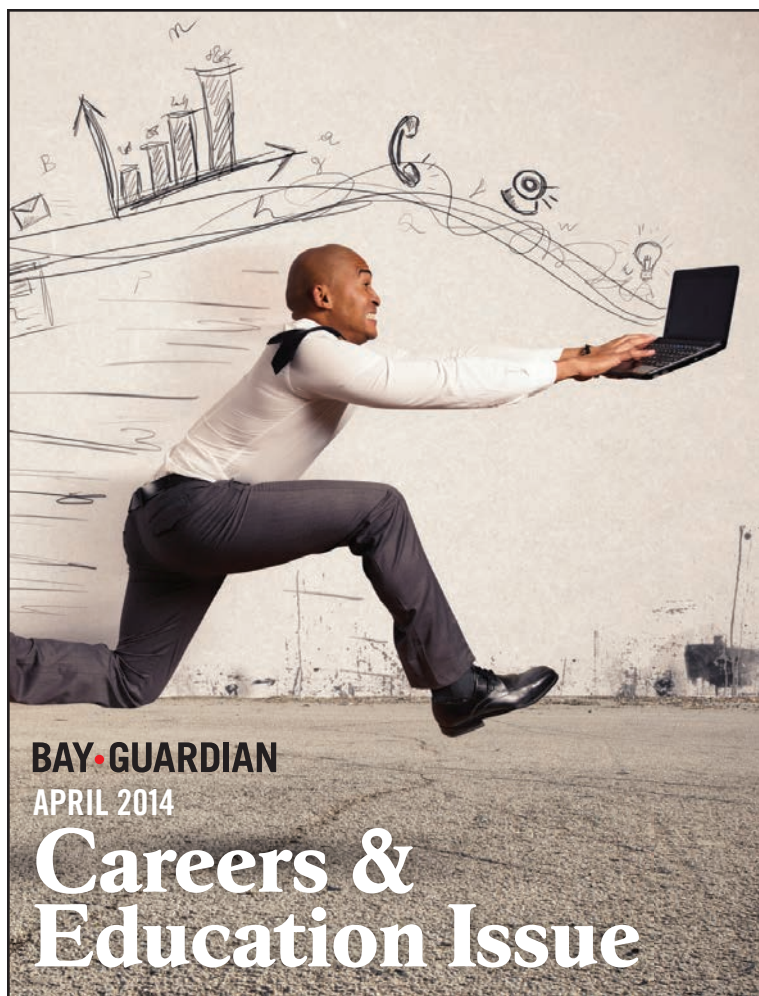
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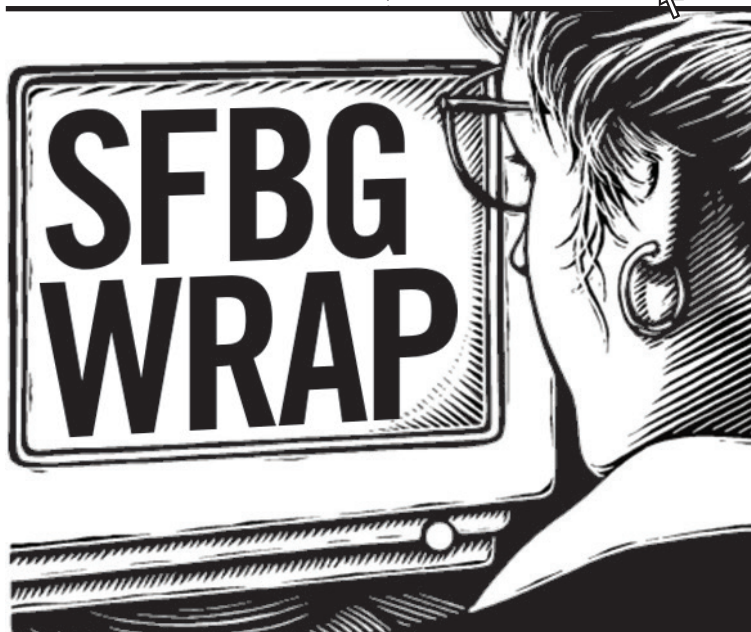
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### GOOGLE BUS PLAN CHALLENGED

San Francisco activists and labor filed an appeal of the controversial commuter shuttle (aka, the Google buses) pilot program with the Board of Supervisors on Feb. 19, alleging it was pushed through without a proper environmental review.

The appeal was filed by a coalition of the Harvey Milk LGBT Democratic Club, SEIU 1021, The League of Pissed Off Voters, and Sara Shortt of the Housing Rights Committee.

The shuttles, mostly to Silicon Valley tech firms, pick up passengers at Muni bus stops. The use of public bus stops would incur a \$271 fine for private autos, and often does, but the shuttles have largely received a free pass from the city. Last month, the San Francisco Municipal Transportation Agency approved a pilot plan hatched behind closed doors that allows use of 200 bus stops by the private shuttles, charging only \$1 per stop, per day.

The appeal alleges that the program needed review under the California Environmental Quality Act, which asks for projects to be analyzed for, among other things, land use, housing, and public health impacts.

"CEQA actually identifies displacement as an environmental impact," attorney Richard Drury, who filed the appeal on behalf of the coalition, told us. "Almost no one knows that. Honestly I didn't know that, until I started researching all of this."

If the Board of Supervisors doesn't back the appeal, there may be a court battle on the environmental impact of the shuttle stops, which increase rents and home prices nearby.

Paul Rose, spokesperson for the SFMTA, responded to the complaint

in an email to the Guardian.

"We developed this pilot proposal to help ensure the most efficient transportation network possible by reducing Muni delays and further reducing congestion on our roadways," Rose wrote. "We are confident that the CEQA clearance is appropriate and will be upheld." (Joe Fitzgerald Rodriguez)

### LIBRARY CRACKS DOWN ON HOMELESS

The way homeless residents are treated in San Francisco has come under scrutiny lately, with recent reports of homeless individuals being sprayed with hoses by Department of Public Works staff who started doing early-morning sidewalk cleanings nearby Twitter's mid-Market headquarters.

This week, much discussion has been focused on homeless individuals' use of the city's Main Library — and while library administrators say they are just trying to make the facility safe and enjoyable for everyone, advocates have voiced concern that the homeless are being unfairly targeted.

"We want people to use the library from all walks of life," library spokesperson Michelle Jeffers told the Guardian, saying a new set of proposed policies is not meant to be directed at homeless people in particular.

But it's difficult to imagine who else would be bathing in the restrooms, for instance, or bringing a shopping cart into the library.

There is even a line in the code of conduct policy that forbids emitting "strong or pervasive odors." While the policy notes that this could mean perfume, it could also mean body odor.

At a recent meeting, the San Francisco Library Commission considered bulking up security staff and

imposing stricter penalties for these violations and others, such as sleeping in the library, asking for money, or bringing carts or luggage into the building.

Under proposed revisions to the library's "Code of Conduct," patrons could face tougher penalties for such offenses. (Rebecca Bowe)

### KELLY RUNS IN D10

After being narrowly edged out in the race for the District 10 seat on the Board of Supervisors four years ago, Potrero Hill political activist Tony Kelly launch his campaign for the seat Feb. 19, challenging incumbent Malia Cohen.

In 2010, after former Sup. Sophie Maxwell was termed out, the D10 race was a wide open contest that had low voter turnout and the squirreliest ranked-choice voting ending that the city has seen. On election night, former BART director Lynette Sweet finished first, followed by Kelly, a third place tie between Cohen and Marlene Tran, and Potrero Hill View publisher Steve Moss in fourth.

But the strong negative campaigning between Sweet and Moss, the leading fundraisers in the race, allowed the likable but then relatively unknown Cohen to vault into the lead on the strength of second- and third-place votes, finishing a few hundred votes in front of Kelly, who came in second.

Cohen has had an unremarkable tenure on the board, spearheading few significant legislative pushes and being an ideological mixed bag on key votes. But she'll likely retain the support of African American leaders and voters in Bayview and Hunters Point, and enjoy the always significant advantage of incumbency.

Kelly hopes to turn that advantage into a disadvantage, tying Cohen to City Hall economic development policies that have caused gentrification and displacement. "Too many San Franciscans face an uphill battle, especially here in District 10," Kelly said in a statement announcing his candidacy. "Our district is part of one of the richest cities in the richest state in the richest country in the world, and yet our neighborhoods are home to the highest unemployment rates in the city, our homeowners are at risk of foreclosure, and our tenants at risk of evictions. This is unacceptable, and we must do better." (Steven T. Jones)

### OBAMACARE VS. HEALTHSF

Thousands of Healthy San Francisco



enrollees will soon face a dilemma.

Federal health care reform will hold them to the “individual mandate,” a requirement to obtain health insurance — but Healthy San Francisco doesn’t count. Roughly 70 percent of uninsured San Franciscans currently rely upon the city-administered program, created by San Francisco’s Health Care Security Ordinance, to access medical care.

Anyone who doesn’t satisfy the individual mandate will be made to fork over \$95 as a penalty — but that noncompliance fee will skyrocket to \$625 in 2015.

Meanwhile, people who are eligible for subsidized health insurance under the Affordable Care Act will automatically become ineligible for Healthy San Francisco under current rules, according to San Francisco Department of Public Health Deputy Director of Health Colleen Chawla.

The prospect of becoming suddenly ineligible for Healthy San Francisco will leave thousands of residents in the bind of being unable to rely on the system they now use to access care, while also being unable to afford the new insurance option — and so far, city officials have found no clear resolution to this dilemma.

Assemblymember Tom Ammiano, who authored the legislation that created Healthy San Francisco as a member of the Board of Supervisors, admonished the Department of Public Health last week for turning away enrollees, conveying to program participants that only those who are undocumented would be eligible to remain in Healthy San Francisco.

On Feb. 18, the San Francisco Health Commission approved a temporary solution, signing off on a resolution that creates a “transition period” allowing Healthy San Francisco enrollees to remain in the program until the end of the 2014. (Rebecca Bowe)

## SF HAS FASTEST GROWING WEALTH GAP

San Francisco has the second highest gap between the rich and the poor in the United States, according to a new study from the Brookings Institution.

The study looked at US Census data across different income levels and ranked cities for not only the widening chasm between the rich and the poor, but also the speed at which that gap increased. Though San Francisco has the second widest income inequality gap (second to Atlanta, where the poor are poorer,

but the rich far less rich than here), it’s tops in terms of the speed at which the wealthy are pulling away from the rest of us, the study found.

“Not surprisingly, San Francisco experienced the largest increase in its ratio from 2007 to 2012,” the Brookings Institution reported. “Income for its typical 20th-percentile household dropped \$4,000 during that period, while income for its typical 95th-percentile household soared by \$28,000. No other city saw nearly as large an increase in its rich households’ incomes.” (Joe Fitzgerald Rodriguez)

## RISE UP



### WEDNESDAY 26

#### HOODIES UP! A DAY OF REMEMBRANCE FOR TRAYVON MARTIN

Fruitvale BART Plaza, Oakl. www.stopmassincarceration.net. 4pm, free. On the two-year anniversary of Trayvon Martin’s death, join others in sending a message that we will not stand by in silence while youth of color are brutalized, locked up, and murdered. Now is the time for youth, professors and students, artists and writers, athletes, musicians and prominent voices of conscience to rise up in spirited resistance with the clear objective of stopping mass incarceration, criminalization, and the murder of our youth. Wear your hoodie and join the rally to commemorate Trayvon and the many others like him.

#### PROTEST THE NSA

Four Seasons Hotel, 757 Market, SF. codepink.nancy@gmail.com. 6:30-7:30pm, free. National Security Agency Deputy Director Chris Inglis stepped down from his post last month, but he continues to defend the work of the NSA and criticizes the important documents leaked by Edward Snowden. Documents leaked by Snowden show that the NSA created a formula for generating random numbers to create a “back door” in encryption products. RSA became a distributor of that formula by putting it into a software tool called Bsafe that is used on personal computers and other products. Inglis will be in San Francisco to attend the RSA Conference.

### THURSDAY 27

#### KEEP THE WARRIORS OFF THE WATERFRONT

Unitarian Universalist Center, 1187 Franklin, SF. sanfrnpda@aol.com. 7pm, free. Former San Francisco Mayor Art Agnos will be speaking against the proposed building by the Golden State Warriors which will include a 12-story basketball and entertainment complex, a 175 feet high residential tower, a hotel, a 500 space private parking garage, and a 90,000 feet shopping mall on the waterfront and on the bay itself. Is this what we want for San Francisco’s future? Come hear Agnos challenge the corporate vision of our city.

### FRIDAY 28

#### THE CONGO IN CRISIS

2969 Mission, SF. www.answercoalition.org/sf. 7pm, \$5-10 suggested donation (no one turned away for lack of funds). More than 5 million people have been killed in the Democratic Republic of Congo (formerly Zaire) over the past 15 years. Why is this history rarely reported in the corporate media here? What is the role of the U.S. government and its allies in this ongoing crisis in the Congo and the region? Come listen to speakers Maurice Carney and Akbar Muhammad discuss this little known tragedy.

### SATURDAY 1

#### MARCH AGAINST CORRUPTION: SAN FRANCISCO

Justin Herman Plaza, Market and The Embarcadero, SF. tinyurl.com/marchcorruption. noon, free. The March Against Corruption is an international campaign to raise awareness about the corrupting influence of money in politics, to organize the public to speak out against and resist the power of special interests, and to work toward abolishing the corrupt relationship between private wealth and public policy. We welcome all individuals and groups to participate in this nonviolent struggle to create the mass movement we need to end the corruption of our corporate plutocratic state. **SFBG**

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A SUSHI PARTY AT ICHI  
PHOTO BY TABLEHOPPER

# Hot! New! Live!

BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** See the beauty, touch the magic.

## CHOW NOW

There are a bunch of new openings to cover this week, starting with the new location of **ICHI Sushi and Ni Bar** (3282 Mission, SF. www.ichisushi.com) in Bernal, which is double the size of ICHI's previous spot — and looking very spiffy. You'll find a 30-seat sushi counter in the front along with some table seating, plus an omakase counter, which will be reservation only. In the back is the Ni Bar, offering a new menu of izakaya-style dishes and snacks (which includes chef Tim Archuleta's chicken wings, have you ever had them?), with plenty of sake, shochu, wine, and beer to help get your heat on. Have fun checking out the mural of sushi rules, like don't use too

much soy sauce, if any at all, but you knew that.

Now open in downtown SF is **Kin Khao** (55 Cyril Magnin, SF. www.kinkhao.com), a 75-seat Thai restaurant in the Parc 55 from Pim Techamuanvitt of Chez Pim fame, with chef de cuisine Michael Gaines (Manresa, Central Kitchen), who has been cooking Thai food with Pim for the past year. Look for authentic dishes made with high-quality and local ingredients and many handmade touches, from the XO sauce to the curries. The menu will make you want to over-order, with dishes like "pretty hot" wings, chilli jam clams with pork belly, chicken fat rice, Dungeness crabmeat and rice noodles in a sauce made with crab fat (yup, more fat!) and seasonal leaf and root vegetables in som sour curry broth with tamarind and fresh red chili. Boom. There's also a full bar, with cocktails created by the Bon Vivants. Dinner



## FOOD + DRINK

is served nightly 5:30pm–11pm, and lunch is 11am–3:30pm. The bar will open at 5pm for cocktails, and look for late-night bar bites to launch in a few weeks.

There's a new spot for coffee, café bites, and a rotating schedule of pop-ups at the new **Mélange Market** (3153 17th St, SF. [www.facebook.com/melangemarket](http://www.facebook.com/melangemarket)) in the ODC building in the Mission. The project is from the AQ team, which includes AQ's former pastry chef, Maya Erickson. Order your De La Paz coffee along with house-made English muffins for breakfast, while lunch means sandwiches and salads. Fridays have Joshua Wilder Oakley of Tango & Stache popping up with his boozy tacos, like Campari-braised pork belly ones, and salads. Hours are Mon–Fri 8:30am–6pm and Sat 9am–6pm, as well as during ODC performances.

A doughnut pop-up? Uh huh. On Sundays 1pm–6pm, swing by newish bar **Beaux** (2344 Market, SF.) in the Castro for custom doughnuts by Brian Christie and Reilly Meehan of Bespoke Doughnuts ([www.facebook.com/bespokedoughnuts](http://www.facebook.com/bespokedoughnuts)), like lemon and thyme, or another with duck confit, apple, and Roquefort. No, you won't find chocolate sprinkles, but you will find horchata. And drinks!

It's almost another month, which means there are even more places to get pizza (the high tide of tomato sauce throughout the city continues). Over in Dogpatch, there's **Long Bridge Pizza Company** (2347 Third St, SF. [www.longbridgepizza.com](http://www.longbridgepizza.com)), serving a hybrid New York and Neapolitan style, with four options for now: margherita, sausage, a white pie, and pepperoni. Get yourself a small or large, either to go or at one of the tables. Stuff your pie hole. Hours are Mon–Fri 11am–9pm and Sat 12pm–10pm.

And in the Mission, there's a new and casual joint called **Pizza Shop** (3104 24th St, SF. 415-824-1840), slinging pies by the slice (\$4) or whole (\$19, \$2 per additional topping). The owner is Thomas Jividen, previously at Bronx Pizza in San Diego, who partnered with Laurie Badger of Golden Boy Pizza (she is running front-of-house operations). Open daily 11am–10pm. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column: [www.tablehopper.com](http://www.tablehopper.com). Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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### WEDNESDAY/26

#### FRESH AND ONLYS

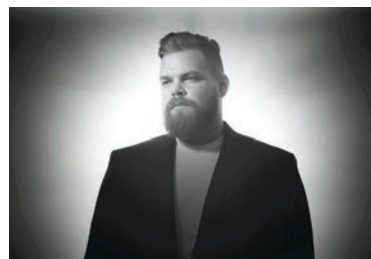
Yeah, Ty Segall moved to LA and Thee Oh Sees are on an indefinite hiatus, but chin up! The Fresh and Onlys aren't going anywhere. Keeping the SF garage rock scene alive, these hometown heroes are tireless, performing almost constantly around the city since their inception in 2008. Sure, you've seen 'em before and you'll probably see 'em again, but this is prime: headlining the city's greatest (and most fitting) down 'n' dirty rock club as a part of Noise Pop, the city's greatest (and most affordable!) arts festival. And if you haven't seen 'em before, get on it! These dudes can write a catchy tune with just the right amount of melancholy like nobody's business. (Haley Zaremba)

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### THURSDAY/27

#### COM TRUISE

It is only fitting that Com Truise embarks on a national tour at the same time the new *RoboCop* film is in movie theaters. Both the electronic funk pro-



ducer and the futuristic peace officer are products of the '80s, borrow heavily from the era, rely on shiny technological weaponry, and owe a shout-out to Michigan. Since 2010, Ann Arbor's trendy Ghostly International label has championed Truise's artistic exploits, including the shimmering *Wave 1* EP released this year. Truise concocts muddled, vintage, bass-heavy synth-wave, the type of emphatic sound that might arise if Joy Division or New Order were selected for *RoboCop* reprogramming. (Kevin Lee)  
With Phantoms, Kauf, DJ Dials



9pm, \$19  
Mezzanine  
444 Jessie, SF  
(415) 625-8880  
www.mezzaninesf.com

#### JEL

Forget the music, watching Jel repeatedly punch drum machine pads and twist sampler knobs on bulky, last-gen machinery would be worth the price of admission. The East Bay-based electronic hip-hop producer manages to keep his appendages intact while stabbing out a dizzying array of kick drums, snares, and percussion in ever-shifting breakbeat arrangements and tempos. On his latest LP, *Late Pass* (Anticon), Jel balances bass with shoegaze melodies, hints of psychedelia, electric guitar chords, and some of his own emceeing. In line with the political undertones throughout the album ("Don't get comfortable," the title track advises), this show marks the two-year anniversary of the San Francisco Patient and Resource Center, a medical cannabis nonprofit. (Lee)  
With Maus Haus, Grown Kids Radio DJs  
7 pm-10 pm, Free (RSVP required for



non-Noise Pop  
badge holders)  
Sparc  
1256 Mission, SF  
(415) 252-7727  
sparcsf.org

### FRIDAY/28

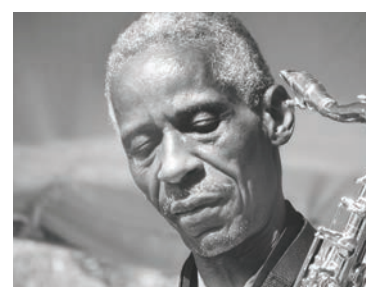
#### BLEACHED

It won't surprise anyone to learn that Bleached's Clavin sisters are longtime friends of Best Coast's Bethany Cosentino. Bleached dishes out the same brand of blissed-out, beach-blond pop morsels that has been pouring out of Southern California (San Fernando Valley, in the Clavins' case) for the past few years. This isn't to say that there's nothing special about this sister act: The Clavins have an amazing aptitude for earworms and feel-good noises paired with feel-bad lyrics, and Bleached's recent debut album establishes that the band is not to be dismissed as one of the crowd — the sisters have been sneaking into punk shows and honing their musical chops for years, and it shows. (Zaremba)

With Terry Malts, Mystic Braves, Tropical Popsicle  
8:30pm, \$15  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

#### OTHER MINDS FESTIVAL

What do jazz saxophone legend Roscoe Mitchell, experimental composer Joseph Byrd, and an African grey parrot have in com-



mon? They're all sharing a bill at the 19th annual Other Minds Festival, a two-day celebration of avant-garde music, taking place for the first time at the SFJAZZ Center. This year's festival also includes performances by award-winning pianist Myra Melford, the premiere of synthesizer superstar Donald Buchla's *Drop by Drop*, and a specially commissioned performance of Roscoe Mitchell's *Nonaah* for four bass saxophones — a rare instrument in its own right. The LA Times calls this the "West Coast's

premier festival of new music," so if you're not afraid to get a little out there, this is the place to be. (Emma Silvers)

8pm, Fri/28 – Sat/1, \$25-\$65  
SFJAZZ Center  
201 Franklin, SF  
(866) 920-5299  
www.otherminds.org

### SATURDAY/1

#### JAMES BOND

While most people are probably familiar with James Bond as a character from the film and literary worlds, the iconic spy has also



had his danger- and damsel-filled missions and adventures featured in comics and newspaper strips around the globe. Suit up and join Alan J. Porter, author of the book *James Bond: The History of the Illustrated 007*, for a discussion and slideshow highlighting the secret agent's other realm of action. Cartoon Art Museum chairman Ron Evans and artist Mike Capozzola will host this evening's festivities, which will also include a look at vintage Bond memorabilia, prizes, an auction, and of course, martinis — shaken, not stirred, naturally. (Sean McCourt)  
7:30pm, \$7

Cartoon Art Museum  
655 Mission St., SF  
(415) CAR-TOON  
www.cartoonart.org

#### DALE EARNHARDT JR. JR.

Perhaps Dale Earnhardt Jr. Jr. should transition into full-time DJ work. On one track of their new (and free to download) mixtape *Produce Vol. 1*, indie rockers Joshua Epstein and Daniel Zott cheekily layer vocals from both the Notorious BIG and the Beach Boys over 16-bit video game beats, creating an unexpected and playful mashup. "Beach Blanket Biggie" epitomizes the irreverent approach and wide-ranging musical influences of the Detroit-based duo. Their sophomore LP



*The Speed of Things* (Warner Bros. Records) collects bright vocals, moody folk, electronically shifted acoustic samples, and a splash of uptempo synth-pop, as evidenced by the recent single “If You Didn’t See Me [Then You Weren’t On The Dancefloor]”. (Lee)

With Chad Valley  
9pm, \$20  
The Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## AFRIKA BAMBAATAA

Without Afrika Bambaataa, hip-hop as we know it would not have existed; he is credited for coining the term “hip-hop” back in 1982, more than three decades ago. That same year, Bambaataa released his seminal single “Planet Rock,” a daring electro-funk track featuring vocoders and synthesizers that transformed rap and electronic music genres. Part of the hip-hop patriarch’s staying power can be attributed to the connections he fostered in the ’70s and ’80s, when he hosted gatherings to promote peace and social change, and shaped a generation of artists. Continuing to DJ and produce tracks that mix funk, breaks, fusion, and rock also helps to ensure fans that hip-hop’s godfather isn’t going anywhere. (Lee)

With DJ Jahi  
10:30pm, \$26  
Yoshi’s San Francisco  
1330 Fillmore, SF  
(415) 655-5600  
www.yoshis.com/sanfrancisco

## SUNDAY/2

### SF HISTORY EXPO

With the city by the bay going through yet another period of transformation, now is the perfect time to look back on its incredible history and learn some of the stories that shaped the modern metropolis we know and love today. The 2014 San Francisco History Expo will feature more than 50 exhibitors creating special “mini-museums” and booths on-site, along with a variety of presentations, films, displays, and more — all taking

place at the Old Mint, one of the few buildings to survive the earthquake and fire of 1906. (Sean McCourt)

\$5, 11am-5pm Sat, 11am-4pm Sun  
The Old Mint  
88 5th St, SF  
www.sfhistoryexpo.org

### ISNESS PRODUCTIONS PRESENTS FIRST SUNDAYS YOGA

Who’s trying to get downward dog tonight? For those who like to get down on the dance floor as well as on their yoga mats, head to the Regency for an evening of yoga, live music, organic food, eco-vending, and holistic healing. Isness Productions’ Scott Franklin Manning has been using music as a healing power and a means to break down barriers since the ’90s, but this event marks the grand opening of his First Sundays gatherings. Practice yoga with two Yoga Tree instructors, Laura Burkhart and writer/spiritual man-about-town Mark Morford, with an electronic soundtrack by DJ Little John. Later on, DJ Garth

will start the dance party, followed by an all-vinyl set by

3pm – 9pm  
\$35  
The Regency  
1290 Sutter, SF  
www.firstsundays.com

### MURDER IN PIGALLE LAUNCH PARTY WITH CARA BLACK

French private investigator (and magnet for trouble) Aimée Leduc is back at it again in *Murder in Pigalle*. San Francisco Library Laureate and best-selling author Cara Black celebrates her latest installment in the French mystery series with a book reading and signing. Inspired by a true-crime story during the summer of 1998, *Murder in Pigalle* follows Aimée Leduc as she tries to slow down her hectic lifestyle — until a serial rapist wreaks havoc on Paris’

## AFRIKA BAMBAATAA SEE SATURDAY/1



Wicked Sound System. The all-ages event will also feature a yoga class for kids and holistic activities from tarot reading to collective chair massages and an organic tea and raw chocolate lounge. As if it couldn’t get any more wholesome, 100 percent of the proceeds fund school garden projects in San Francisco. (Laura B. Childs)

Pigalle neighborhood. When the criminal strikes too close to home, Aimée can’t help but become



involved. The suspense will leave you *au bout de souffle*. (Childs)  
3pm, free  
Books Inc. at Laurel Village  
3515 California, SF  
www.booksinc.net

## MONDAY/3

### MARSHALL ELEMENTARY SCHOOL SECOND ANNUAL BEST TAMALES CONTEST

There are few Central American delicacies as exceptional as the tamale. Wrapped up like a present, the masa dish can be filled with gooey cheeses, spiced meats, or an assortment of veggies. But what makes a tamale the *best* tamale? Marshall Elementary School is on a quest to find el major tamale de la Mission. After its immense success last year, the tamale contest will once again bring the



community together to help raise money for the underfunded school. Parents of students and the school’s Mission neighbors will cook up a variety of homemade tamales based on their places of origin, ranging from the Yucatan to right here in San Francisco. Expect tastes from many other regions of Mexico and Latin America as well! (Childs)  
6pm – 8pm  
\$30  
Roosevelt Tamale Parlor  
2817 24th St, SF

## TUESDAY/4

### TOSCA

Tosca is the sound you hear in a dimly-lit lounge, resplendent with plush velvet seats and sensual wisps of scented candle smoke. Austrian downtempo luminaries Richard Dorfmeister and Rubert Hubert make a rare foray this side of the Atlantic with a six-stop trip through North America. Sophomore studio album *Suzuki* (IK7 Recordings) remains a gold standard in the lounge music genre, as refreshingly lush and catchy today as when it was released at the turn of the millennium. Their newest LP, *Odeon*, is a vocal-laden voyage that entices listeners through layered atmospheric and dramatic tones.



This live performance will feature the longtime pair alternating between piano and electronics, accompanied by vocalists and visuals from Austria’s Ars Electronica Futurelab. (Lee)  
With Cath Coffey and Robert Gallagher  
8pm, \$35  
The Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

## DALE EARNHARDT JR. JR. SEE SATURDAY/1





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W/THE LOVELY EILEEN**  
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3/1 **FREE HAPPY HOUR SHOW  
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TIGER HONEY-POT, DISASTEROID**  
5PM FREE

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\$4 SHOTS OF FERNET BRANCA  
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\$5 SHOTS BULLEIT BOURBON  
\$3 STOLI SHAKEY SHOTS

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FROZEN FOLK

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AS THE PALACES BURN  
(MOVIE SCREENING)

**MON MARCH 3**  
**WE BUTTER THE BREAD  
WITH BUTTER**  
W/ KING LOSER CROWN,  
HONOR CREST, LIONS LIONS

**THURS MAR 6**  
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**MUSIC**



**MARK MULCAHY**  
PHOTO BY R. MURRAY

# The magic of Mark J. Mulcahy

The man behind the soundtrack to your childhood brings his new — and best — solo work to Noise Pop

BY EMMA SILVERS

esilvers@sfbg.com

**LEFT OF THE DIAL** To an '80s baby, at this point, calling Nickelodeon's *The Adventures of Pete & Pete* a cult favorite is a little like thinking your childhood love of *The Labyrinth* or *The Neverending Story* is somehow quirky or unique — it goes without saying that they're excellent, but we're gonna need a lot of Kool-Aid: These are some pretty big cults we're dealing with.

Which doesn't mean, of course, that there wasn't an air of "giant secret club meeting" at the Sketchfest *Pete & Pete* reunion that took place at the packed Marines Memorial Theater in 2013. That live show marked, I will admit, the first time I realized how crucial a role music had played in constructing the show's singularly surreal, hilarious, kid-centered universe. I'd had the show's jangly, irreverent theme song, "Hey Sandy," on my iPod for years, and had read about how Polaris — the show's own house band — was a sort of one-off project for members of the early-R.E.M.-era college-rock band Miracle Legion, which dissolved under a heated label dispute; the show's creators were simply fans of that band and asked lead singer Mark Mulcahy to chime in. I knew both acts were driven by bright, breezy guitar riffs and Mulcahy's distinctive, sometimes erratic, Lou Reed-esque vocals.

But it wasn't until hearing Mulcahy sing a few songs from Polaris' oeuvre live that — enamored, nostalgic, weirdly emotional — I went home and promptly dived headfirst into his solo work, of which there are four complete albums. If you want to work backward, *Dear Mark J. Mulcahy, I Love You*, released in July of last year after a seven-year hiatus, is a beautiful starting point. It's a moody, introspective, but clear-thinking and meticulously arranged record, stamped all over with the Mulcahy trademark: lyrics that veer toward magical realism, gently dark witticisms that don't quite make sense but you understand their feeling in your bones, bleak stories that don't really seem autobiographical, but then — who can be sure?



Mulcahy can, but he doesn't owe us an explanation. The gentlest, happiest, second-to-last track on the record, "The Rabbit," — on which the songwriter sweetly confesses "I'm a sucker for magic/where's the rabbit?" — is punctuated with sleigh bells; it's the sound of an artist almost surprising himself with how much hope and curiosity he still has for the world. That's followed by the dramatic, slow-building "Where's the Indifference Now?" a bitingly cynical guitar opus about the media's vulture-like coverage of Heath Ledger's death. ("You could apply it to Philip Seymour Hoffman now, I guess," says Mulcahy.) If he often deals in surrealism, his gift is in the thoroughly human honesty of that contrast, the recognizable sense of home base in the space between those moods.

"I was home most of the day, it's a snow day," is the first thing he says, however, when, after a bit of phone tag, I finally reach him at the Massachusetts home he shares with his two young twin daughters. "I'm looking out the window right now at snow, just as far as you can see... so it's a bit strange to be thinking about playing in San Francisco [for Noise Pop]."

One reason for the extended music-making hiatus: In 2008, Mulcahy's wife passed away quite suddenly, and he's been raising the kids on his own ever since. A tribute

album to help raise money for the family, *Ciao My Shining Star* (named for a line in the obituary Mulcahy wrote her), was arranged almost entirely without his knowledge and released in 2009, with artists who happen to be Mulcahy fans — folks like Thom Yorke, Michael Stipe, Dinosaur Jr., Frank Black, The National, Elvis Perkins, and Juliana Hatfield — performing Mulcahy's songs.

It didn't make sense to be away from home for long, explains Mulcahy of the break; since the most recent record (which draws its title from a note someone gave him) came out last summer, he's been navigating the balance between touring and his home life with kids who, he says, are still too young to really understand much about what he does.

"I hadn't played in such a long time, when I first started again I almost couldn't believe I was doing it. But it's felt really nice," he says of touring so far. "I don't know how I would do with a month-long thing, but so far it's just great and really surprising that [the record] has done as well as it has. When I was in Miracle Legion, we always did pretty well, and I kind of assumed I would do that well on my own...I didn't really put it together until later that it wasn't a built-in success story. This album, I'm playing shows that are crowded, and it's just a pleasant surprise to be feeling like I'm back to a point where I was before." He's done

short stints in Ireland and England, and opened for fellow Bay Staters the Pixies on their tour warm-up in Northampton, MA.

As for the record, which Pitchfork (among others) has called his best solo work yet, the distinct moods of the tracks are at least in part the result of Mulcahy's studio process: He recorded each song in entirety on its own day, then thought carefully about order and narrative. "I definitely don't think of anything I write as one song, and I'm not really a big fan of 'shuffle,'" he says. "I guess I come from the old school of sequencing." He's old-school in other ways, he will admit; he doesn't pay too much attention to what's currently on the radio. Lou Reed and the '90s Connecticut indie band Butterflies of Love are first on his tongue when asked what he's been listening to as of late. He's no snob, though: "I go easy on guys like him," is his comment on Bruno Mars. "Pop music...I mean, you take Miley Cyrus. I really thought she was terrible for a long time, I just didn't get it. And then I really listened to 'Wrecking Ball,' and that's a great song! I'm not gonna hate her just because I'm supposed to."

And if people still wind up knee-deep in his catalogue because of his most mainstream, cable-televised work, as I did — well, that's OK too.

"Polaris was a really unexpected twist in my musical career, but it was just a band that existed in your TV," he says. "We never really played any gigs, which was probably a mistake. To the point where, when we did the *Pete & Pete* reunion in LA and played with a full band, it was surprising to realize, 'Wow, we could play shows!' And it's funny, I haven't really found anywhere that wants to book us since then, but we definitely want to do it. I absolutely still enjoy playing those songs."

Hear that, Bay Area bookers? You could make a lot of '80s babies very, very happy. **SFBG**

**MARK MULCAHY**

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www.brickandmortarmusic.com  
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# BAY AREA REPORTER

## MUSIC

ANGEL OLSEN  
PHOTO BY ZIA ANGER

# All together now

Indie-folk It Girl Angel Olsen embraces a full-band sound

BY LANDON MOBLAD  
[arts@sfbg.com](mailto:arts@sfbg.com)

**MUSIC** As she stares down the remainder of what's sure to be the busiest year of her career, Angel Olsen's new digs are helping calm any potentially frayed nerves.

"It's so mellow here, and people just don't give a shit," says the indie-folk singer about her new home of Asheville, N.C. "They build campfires and go to softball games or DJ nights. It's nice after so much traveling to go somewhere that's not a huge city."

For example: Chicago, where Olsen spent the previous seven years developing a devoted following for her striking vocals and emotional songwriting. Although she cherishes the city for helping her hone her craft, the move to a smaller, more rural home was long overdue. It makes sense, then, that *Burn Your Fire For No Witness*, her excellent second full-length, was born in the spirit of her new surroundings.

*Strange Cacti*, Olsen's 2010 debut EP, was a lo-fi and spare batch of songs built entirely upon simple guitar strumming and loads of reverb. The biggest draw, however, was her voice, with its distinctive blend of influences: echoes of Roy Orbison's pained runs and Patsy Cline's plaintive twang, among others. She upped the ante for her first LP, 2012's *Half Way Home*, enlisting the help of Emmett Kelly (The Cairo Gang), who fleshed things out with bass, drums and a cleaner production sound. By the time she was beginning work for *Burn Your Fire For No Witness*, the collaborative bug had fully taken hold.

"The new material I was writing was different than what I'd done previously," she says. "It was more electric and I had a vision for a louder sound with more going on between the singing. The idea was to create an album that sounded not just like Angel Olsen, but that sounded like a band."

Olsen looked to a pair of musicians she'd worked with during her *Half Way Home* tour. Joshua Jaeger and Stewart Bronaugh are strong and tactful in their contributions, adding color with keyboards, pounding drums, and something entirely new to Olsen's music — distorted guitars. The new approach molded her song-

writing in unexpected ways.

"Working with the band and experimenting with my voice made me interested in making music that can breathe, instead of it continually being so focused on the words," she says. "I can see people being concerned that the sound is coming from a producer or someone else making the changes, but really I've just been changing myself."

Of course, for someone used to shaping her music on her own, having extra hands in the studio took some getting used to.

"I suddenly felt a lot of pressure by having all these people now involved in what I was doing, so I wanted to be very particular about my choices," she says.

Luckily it didn't take long for her to build a strong relationship with producer John Congleton (St. Vincent, The Walkmen, Rogue Wave). Songs were arranged and rearranged until everyone was happy with the result.

For all the bells and whistles, however, the standout of *Burn Your Fire For No Witness* is still Olsen's rubber-band vocal flexibility. Whether singing a stripped-down acoustic ballad ("Enemy"), belting out pop hooks ("Hi-Five"), or pulling off haunting restraint ("White Fire"), she's never sounded more self-assured.

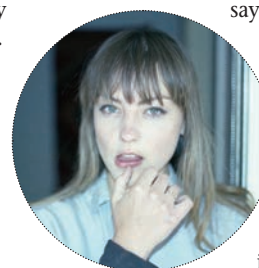
"I wanted to take what I'd learned with *Strange Cacti* being so lo-fi and with *Half Way Home* being kind of dry, with no reverb or affect, and apply those sounds to each song depending on what it called for," she says.

Like many singer-songwriters who have transitioned to the full band format, Angel Olsen is kicking off the next stage of her career. It's a rare treat, however, to see it handled with such poise.

"When you're with a band, you can listen back and after the show talk about what parts you like or what parts need work," she says. "When you're on your own you don't experience it that way. So the whole idea of sharing it with people has been really fun and interesting." **SFBG**

**ANGEL OLSEN**

With Cian Nugent  
Mon/3, 8pm, \$15  
Great American Music Hall  
859 O'Farrell, SF  
[www.slimspresents.com](http://www.slimspresents.com)







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**Film**

**OUR VINYL WEIGHS A TON:  
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Q&A with Director Jeff Broadway and Stones Throw label founder Peanut Butter Wolf

5:00PM

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**STONES THROW 'OUR VINYL  
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Featuring performances by: Peanut Butter Wolf, J Rocc, Jonwayne and Knxwledge

8:00PM

**THURSDAY • FEBRUARY 27**

**NOISE POP BADGE  
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7:00

**FRIDAY • FEBRUARY 28**

**FUNCHEAP HAPPY HOUR**  
5:00  
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**CIDADE CINZA / GREY CITY**  
6:30PM



*Ladytron*

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JIMMY TAMBORELLO**  
9:00PM

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MACHINEDRUM**  
6:00PM

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THURS. FEB. 27 **BOB MOULD SOLD OUT - THANK YOU!**  
SAT. MARCH 1 • DOORS 7 / SHOW 8 • \$25 ADV. / \$28 DOOR  
**NOISE POP 2014**  
**AN EVENING WITH**  
**MARK KOZELEK**  
(OF SUN KIL MOON & RED HOUSE PAINTERS)  
SUN. MARCH 2 • DOORS 7 / SHOW 8 • \$26 ADV. / \$26 DOOR  
**AN EVENING WITH** **SEATED!**  
**TIM O'BRIEN**  
**AND**  
**DARRELL SCOTT**  
MON. MARCH 3 • DOORS 7 / SHOW 8 • \$15 ADV. / \$15 DOOR  
**ANGEL OLSEN**  
**CIAN NUGENT**  
FRI. MARCH 7 • DOORS 8 / SHOW 9 • \$18 ADV. / \$18 DOOR  
**RUSSIAN CIRCLES**  
**HELMS ALEE • KEN MODE**  
SAT. MARCH 8 • DOORS 8 / SHOW 9 • \$21 ADV. / \$21 DOOR  
**NICK WATERHOUSE**  
**BOOGALOO ASSASSINS**  
SUN. MARCH 9 **THE KOOKS SOLD OUT - THANK YOU!**  
FRI. MARCH 14 **LAKE STREET DIVE SOLD OUT - THANK YOU!**  
SAT. MARCH 15 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR  
**PAPADOSIO**  
**THE MAIN SQUEEZE**  
MON. MARCH 17 • DOORS 7:30 / SHOW 8 • \$20 ADV. / \$22 DOOR  
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**NOISE POP PRESENTS**  
**MOTHER FALCON**  
**FOXTAILS BRIGADE / KAN WAKAN / JONAH MATRANGA**

FRI. FEB 28 - \$13 ADV / \$15 DOOR - DOORS 7, SHOW 8  
**NOISE POP PRESENTS**  
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**NO (LOS ANGELES) / THE SHE'S / CANNONS & CLOUDS**

SAT. MAR. 1 - \$13 ADV / \$15 DOOR - DOORS 7, SHOW 8  
**NOISE POP PRESENTS**  
**MIKAL CRONIN**  
**BLOOD SISTER / OLD LIGHT / VERTICAL SCRATCHERS**

SUN. MAR. 2 - \$20 - EARLY SHOW! - DOORS 3PM, SHOW 4PM  
**NOISE POP PRESENTS**  
**ROGUE WAVE**  
**TRAILS AND WAYS**

TUE. MAR. 4 - \$15 - DOORS 7, SHOW 8 - SOLD OUT, THANK YOU!  
**SAN FERMIN / SON LUX**

WED. MAR. 5 - \$12 - DOORS 8, SHOW 9  
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## MUSIC

BY TAYLOR KAPLAN  
arts@sfbg.com

**MUSIC** In a world populated by all too many singer-songwriters, where guitar ballads seem to have exhausted all their possibilities, Mark Kozelek continues to confound and disarm audiences. From his harmonically rich open-tunings, to his spacious, deeply resonant vocals, there's a lush quality to Kozelek's recorded output that's rarely found in such unadorned, acoustically driven music. It's no wonder, then, that his formative recordings with Red House Painters in the '90s made room for a singer-songwriter's approach on the 4AD label, defined by its densely-layered, heavily electronic atmospherics.

Kozelek's subsequent recordings as Sun Kil Moon have gradually pared the layers down further. *Ghosts of the Great Highway* (2003) traded the dreamy, slowcore tendencies of the Red House Painters' discography for a more physical, earthbound approach, reflected in its overarching theme of boxers throughout history. Its 14-minute opus, "Duk Koo Kim," remains Kozelek's most full-bodied, musically vibrant work to date. *April* (2008) leaned more heavily on extended compositions, maintaining the luminous, shimmering quality of his previous work, despite its starker instrumentation. With the introduction of his own label, Caldo Verde Records, Kozelek — who'll be performing at Noise Pop March 1 — was given the leeway to pursue other avenues, from full albums of AC/DC and Modest Mouse covers to a collection of live releases that continues to grow with jam band-worthy prolificacy.

The release of *Admiral Fell Promises* (2010) marked a significant turning point in Kozelek's career, with a nylon-string acoustic guitar providing its sole instrumentation, while 2012's *Among the Leaves* announced a jarring shift in his lyrical style, finding inspiration in an off-the-cuff, stream-of-consciousness approach, a focus on the mundane, and a tendency towards blunt honesty: most infamously, deriding his audience as a bunch of "guys in tennis shoes." These past couple records have found Kozelek in a transitional period, grasping for something slightly beyond his reach and, as a result, they weren't as deeply satisfying or rewarding as his best work.

With the release of this year's *Benji*, however, all is forgiven. Here, the desolate instrumentation and frank lyricism of his recent output is instilled with a greater sense of

MARK KOZELEK PLAYS THE GREAT AMERICAN MUSIC HALL ON MARCH 1.

PHOTO COURTESY OF THE ARTIST

# Find some poetry

Sun Kil Moon's Mark Kozelek grapples with life and death on his rawest, most intimate album yet



purpose. It's Kozelek's most autobiographical work to date, as well as his saddest. Death looms over each song. Good people die in freak accidents before their time, while criminals die of old age. Despite his determination to "find some poetry to make some sense of this, and give some deeper meaning," as stated on the record's opening track "Carissa," the banalities found on *Among the Leaves* continue to show themselves. Panera Bread is mentioned at least twice, while a trip to Berkeley's Greek Theatre can't be recounted without a reference to the back pain-inducing walk up that steep hill.

This thematic balance between tragedy, profundity, and the utterly mundane brings the listener into Kozelek's thought process in the rawest, most unrefined way imaginable. His lyrical style here is jarringly straightforward, approaching character studies with blunt language, and little need for metaphor. Bruce Springsteen's *Nebraska* is an obvious comparison, in its bleakly worded yet ultimately dignified portrayals of humanity at its messiest and most desperate.

"Richard Ramirez Died Today of Natural Causes" tells the story of the California serial killer dying

on his own terms, while "Pray for Newtown" eulogizes shooting victims who met their ends too soon. "Dogs" explores the dark side of young love, in all its humiliation and emotional turmoil, with startling intimacy and brutal honesty. The boomer-rock of "I Love My Dad" mercifully, yet briefly, lightens the mood, while the record's 10-minute centerpiece, "I Saw the Film the Song Remains the Same" strikes a gorgeous balance between the central themes of brooding meditations on death, and casual observations of life.

"The way this song drifts in and out of different realities and memories is a lot like the movies," Kozelek wrote in a recent piece for the New York Times, "weaving documentary, imagination and memory throughout, always coming back to the music."

"I loved the thunder of John Bonham's drums," Kozelek sings, describing his experience watching Led Zeppelin's *The Song Remains the Same* at the theater as a teenager, "but even more I liked 'No Quarter's low Fender Rhodes hum." In reflecting upon his preference for Zeppelin's balladry over its rock pyrotechnics, he draws a connection to the melancholy that has defined his life from a young age. From the deaths of relatives and mere acquaintances that continue to haunt him, to his first record deal, with the similarly downcast 4AD label that helped reinforce his identity, Kozelek expands on one small anecdote to encompass the profundities of life, with a deftness of prose that his entire career has seemingly been working toward.

In spite of occasional contributions from singer-songwriter Will Oldham, former Sonic Youth drummer Steve Shelley, and Advance Base keyboardist Owen Ashworth, Kozelek's nylon-string fingerpicking remains squarely at the heart of this record, along with the ever-increasing rasp of his voice. More than any album in Kozelek's deep catalog, Benji lends itself intuitively to his solo live strategy, making this coming Saturday's Noise Pop appearance at the Great American Music Hall absolutely essential to understanding the inspiration and motivation behind one of the Bay Area's finest living songwriters. **SFBG**

**NOISE POP: AN EVENING WITH MARK KOZELEK OF SUN KIL MOON & RED HOUSE PAINTERS**

Sat/1, 8pm, \$28

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THURSDAY 2/27 AT 9:30PM, FREE!  
**WEB OF SOUND!**  
 W/ DJ JACKIE SUGARLUMPS  
 HAIL BOP • DAN RINCON

FRIDAY 2/28 AT 6PM, FREE! FREE! FREE!  
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 JODIE ARTICHOKE & MEDIUM RARE  
 FOLLOWING AT 10PM, \$5  
**LOOSE JOINTS**  
 DJ TOM THUMP/DAMON BELL/CENTPEDE  
 FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT

SATURDAY 3/1 AT 7:30PM, FREE  
 TBD  
 FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
 W/ ROGER MAS Y EL KOOL KYLE  
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 3/2 AT 7:30PM, \$8  
**BELLYGUNNER**  
 FEAT. GABRIEL NELSON (CAKE)  
**DANA GUMBINER (DEATHRAY)**  
 FOLLOWING AT 10PM, FREE!  
**DIMENSION**  
 W/ DJS JUSTIN & KURT

MONDAY 3/3 AT 6PM, FREE!  
**ATTACK OF THE  
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 FOLLOWING AT 8PM, FREE!  
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## MUSIC NIGHTLIFE

BY MARKE B.  
 marke@sfbg.com

**SUPER EGO** "If people want to accuse me of being a heteronormative queer assimilationist, they can come to my traveling amateur porn film festival and say it to my face!"

That's Dan Savage, spunky sex columnist, "It Gets Better" maestro, and editor of Seattle's the Stranger, calling me on the way to the airport. He's flying the friendly skies for the nationwide **Hump Tour** (coming Fri/28 and Sat/1 to the Roxie Theater in SF, hump-tour.strangertickets.com), which is giving the Stranger's notorious — and notoriously successful — annual homemade skin flick competition more, er, exposure.

In fact, the Hump Tour reminds me a little of the hilarious Sodomy Bus from Michael Moore's 1990s TV show, filling the hills and crevices of America with resounding squeals and joyful bangs. Of course, the Sodomy Bus deliberately targeted anti-gay areas to make a political point — back when sodomy was still illegal, remember then? Whereas the Hump Tour: handcrafted erotica with titles like *Rumpy Pumpy* ("an animated starter with funny, floppy dicks"), *D&D Orgy* ("roll for experience as the dungeon master's fantasy game gets extremely real") and *Go Fuck Yourself* ("one man time travels to save the world and fuck himself. Then things get complicated") projected onto the big screen in major cities with a side of popcorn? You can't get more cuddly-quaint than that, no?

"I'm actually kind of worried about coming to San Francisco, though," Savage said with an emphatic laugh. "Here I am, with my monogamish husband, editing this severely liberal paper and writing a sex column, my schedule full of porn, and I always feel like I'm going to be attacked for not being radical enough for SF, because I spoke out for same-sex marriage and other things." I didn't have the heart to tell him how much things have changed here — our overheated scandal de jour is over a queer club in Oakland politely asking straight people not to come because it's too crowded, sigh.

So, what are the benefits of touring the country with a suitcase full of funny, irreverent, poignant, crude and sweet stag films? "I'm at the point now where I've been writing about sex for so long



## Doin' it in the dark



that people mob me after each screening to say how they grew up reading me, how they would sneak my column into their bedroom, how I convinced them to try some things. And now I've enticed them to come see some porn with their friends and family. That's kind of funny."

Meanwhile, his stacked hubby has become a fixture on Seattle's underground queer dance scene — does Dan ever hit the dance floor with him? "I usually hide in my room and write. It would never work if we were into the same things. You need some difference for that spark that makes you want to screw each other rather than just be each other."

We'll forgive you, Dan. Just keep the smut coming.

### AUDION

Techno heartthrob Matthew Dear's dirtier, funkier alter ego Audion steps back into the lime-light with what's said to be an

**HUMP, HUMP, HOORAH!**  
**SEATTLE'S AMATEUR PORN FESTIVAL COMES TO SF.**

glimmering whole. Most DJs give you crap about how they "take you on a journey" — Danny actually delivers. A four-hour set with Nikita and John Kaberna supporting.

Fri/28, 9pm-4am, \$25-\$30. Public Works, 161 Erie, SF. www.publicsf.com

### DJ SPUN

Wickedly good NYC house player headlines a Rong label showcase with local heads Corey Black of 40 Thieves, Jeffrey Sfire of Ghostly International, and — woot! — DJ Ken Vulsion, finally out of retirement and ready to enchant.

Fri/28, 9pm-3am, \$10. F8, 1192 Folsom, SF. www.feightsf.com

### RIOT GRR

This is a monthly Riot Grrrl tribute night at the bear bar. So perfect. February's installment celebrates Carrie Brownstein, right after the new "Portlandia" season debuts, and we think how happy we are for her success, but please get on that Sleater-Kinney reunion already. With DJs Crowderism and Jimmy Swear.

Fri/28, 8pm, free. Lone Star Saloon, 1354 Harrison, SF. www.lonestarsf.com

### JOHN TEJADA

The magic techno man from LA is a smooth, smart beast on decks, laying on the pulsing rhythms and subterranean energy. He's at the Night Moves party with Shiny Objects and Brother in Arms, the nifty new "slo-mo deep house" collab from hometown heroes DeeJay Theory and J-Boogie.

Fri/28, 9pm-4am, \$20. Monarch, 101 Sixth St, SF. www.monarchsf.com

### RESONATE

Killer broken bass sounds at this regular party, bringing Low End Theory's DJ Nobody and IZWID Records' Esgar to the tables, along with the heady Slayers Club crew supporting. It's a release party for one of my favorite local basshead Joe Mousepad's new EP, too.

Fri/28, 9pm-3am, \$5-\$10. Public Works, 161 Erie, SF. www.publicsf.com

### AFRIKA BAMBAATAA

You could do way worse than to jam out to "World Destruction," this hip-hop god's legendary 1984 collaboration with the Sex Pistols' John Lydon, while you're applying your mascara in the evening. Or do the dip to "Planet Rock" when you take it off the next morning. Zulu Nation has you covered round the clock.

Sat/1, 10:30pm, \$26, 18+. Yoshi's SF, 1330 Fillmore, SF. www.yoshis.com **SFBG**





SHABAZZ PALACES PLAY SLIM'S THURSDAY, FEB. 27.

## WEDNESDAY 26

### ROCK

**50 Mason Social House:** The Ever After, The Proofs, 8pm, free.  
**Bender's:** Noise Pop Happy Hour: CCR Headcleaner, Skate Laws, Bicycle Day, 5pm, free.  
**Bottom of the Hill:** Noise Pop 2014: Strange Vine, French Cassettes, Dante Elephant, Ironom, 7pm, \$10-\$12.  
**Brick & Mortar Music Hall:** Noise Pop 2014: The Fresh & Onlys, Cool Ghoul, Sandy's, Luke Sweeney, 8pm, \$12-\$14.  
**Chapel:** Noise Pop 2014: Papercuts, Vetiver, The Donkeys, Eric D. Johnson, DJ Britt Govea, 8pm, \$15-\$18.  
**El Rio:** Beast Fiend, Neurotrash, Twat, 8pm, \$5.  
**Hemlock Tavern:** Dancer, Gravys Drop, 8:30pm, free.  
**Hotel Utah:** Thieves of Malta, Great Highway, Future Us, 8pm, \$8.  
**Knockout:** Little Person, April & The Paradigm, Harriot, The Tender Few, DJ Ryan Smith, 8pm, \$5-\$8.  
**Milk Bar:** The Midnight Snickers, Spooky Flowers, Jet Trash, Friends W/O Benefits, 8pm, \$5.  
**Rickshaw Stop:** Ty Segall, Burnt Ones, Endless Bummer, 8pm, sold out.  
**SFSU Campus, Cesar Chavez Student Center:** Midnight Sons, Adult Books, Wyatt Blair, Bicycle Day, 6pm, free.  
**Slim's:** Cibo Matto, Salt Cathedral, 8pm, \$26.

### DANCE

**Beaux:** "BroMance: A Night Out for the Fellas," 9pm, free.  
**Cafe:** "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.  
**Cat Club:** "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30pm, \$5-\$10.  
**Club X:** "Electro Pop Rocks," with Borgeous, DJ Audio1, Non Sequitur, more, 9pm, \$10-\$20.  
**Edinburgh Castle:** "1964," w/ DJ Matt B & guests, 10pm, \$2.  
**Elbo Room:** "Bodyshock," w/ Chrissy Murderbot, Blk Rainbow, DJ Crackwhore, Unit 77, 9pm, \$8-\$10.  
**F8:** "Housepitality," w/ Acidman, Tyrel Williams, Bai-ee, Mrs. Blythe, 9pm, \$5-\$10.  
**Infusion Lounge:** "Indulgence," 10pm.  
**Lookout:** "What?," w/ DJ Tisdale, 7pm, free.  
**Madrone Art Bar:** "Rock the Spot," 9pm, free.  
**MatrixFillmore:** "Reload," w/ DJ Big Bad Bruce, 10pm, free.  
**Q Bar:** "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

### HIP-HOP

**Neck of the Woods:** "Over the Hump," w/ Children of the Funk, 10pm, free.  
**The NWBLK:** Noise Pop 2014: Our Vinyl Weighs a Ton, Stones Throw Records showcase featuring

Peanut Butter Wolf, J Rocc, Jonwayne, and Knxwledge at 8pm, preceded by a screening of the documentary *Our Vinyl Weighs a Ton: This Is Stones Throw Records* at 5pm, \$20-\$25.  
**Skylark Bar:** "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

### ACOUSTIC

**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7pm, free.  
**Fiddler's Green:** Terry Savastano, Every other Wednesday, 9:30pm, free/donation.  
**Plough & Stars:** The Toast Inspectors, 9pm

### JAZZ

**Amnesia:** Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.  
**Balancoire:** "Cat's Corner," 9pm, \$10.  
**Boom Boom Room:** Royal Jelly, 9:30pm, \$5.  
**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6pm, free.  
**Club Deluxe:** Patrick Wolff Quartet, 9pm, free.  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.  
**Le Colonial:** The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.  
**Revolution Cafe:** Michael Parsons Trio, Every other Wednesday, 8:30pm, free/donation.  
**Sheba Piano Lounge:** Sebastian Parker Trio, 8pm  
**Top of the Mark:** Ricardo Scales, 6:30-11:30pm, \$5.  
**Yoshi's San Francisco:** Thelonious Monk Institute All-Star Sextet with Ambrose Akinmusire & Lisa Henry, 8pm, \$16-\$20.  
**Zingari:** Amanda King, 7:30pm, free.

### INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco. "Baobab!," timba dance party with DJ WaltDigz, 10pm, \$5.  
**Cafe Cocomo:** 650 Indiana, San Francisco. "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.  
**Cigar Bar & Grill:** 850 Montgomery, San Francisco. Indivíduo, 8pm  
**Make-Out Room:** 3225 22nd St., San Francisco. "International Freakout A Go-Go," 10pm, free.  
**Pachamama Restaurant:** 1630 Powell, San Francisco. Cafe Latino Americano, 8pm, \$12.  
**The Rite Spot Cafe:** 2099 Folsom, San Francisco. Redwood Tango Ensemble, 8pm, free.

### BLUES

**Biscuits and Blues:** 401 Mason, San Francisco. The Cash Box Kings, 7:30 & 9:30pm, \$15.  
**The Royal Cuckoo:** 3202 Mission, San Francisco. Big Bones & Chris Siebert, 7:30pm, free.  
**The Saloon:** 1232 Grant, San Francisco. Takezo, 9:30pm

### EXPERIMENTAL

**Center for New Music:** 55 Taylor, San Francisco.

CONTINUES ON PAGE 32 >>

# 2014 Naughty Gras

## Roaring 20's Style

### 2-4-1 LAP DANCES

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### DRINK SPECIALS

\$3 Drinks from 7-10pm

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## MUSIC LISTINGS

FOR LIVE NEWS AND ARTS UPDATES  
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CONT>>

Loop 2.4.3, Prism, 8pm, \$5-\$12.

### SOUL

**Monarch:** 101 Sixth St., San Francisco. "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

### THURSDAY 27

### ROCK

**Amnesia:** "Mods v. Rockers," w/ Little Wild, The M-Tet, DJ Dutch Crunch, 8:30pm, \$5-\$7.  
**Bender's:** Noise Pop Happy Hour: Dude York, A Million Billion Dying Suns, A-1 & Rawdad, 5pm,

free.

**Boom Boom Room:** Hibbity Dibbity, Big Baby Guru, Wag, 9:30pm, \$5 advance.  
**Bottom of the Hill:** Noise Pop 2014: Bottomless Pit, Kinski, Vir, Wild Moth, 8pm, \$15.  
**Brick & Mortar Music Hall:** Noise Pop 2014: Mark Mulcahy, Mark Eitzel, Vikesh Kapoor, Whiskerman, 8pm, \$12-\$14.  
**Chapel:** Noise Pop 2014: Mother Falcon, Foxtails Brigade, Kan Wakan, The Airplanes, 8pm, \$15.  
**DNA Lounge:** Noise Pop 2014: The Limousines, Nova Albion, The Hundred Days, Taxes, DJ Immigre, 8pm, \$15 advance.  
**El Rio:** Bad Bad, Talk of Shamans, Pleasure Gallows, 8pm, \$5.  
**Hemlock Tavern:** Pleistocene, Lauren O'Connell, The Jerfs, 8:30pm, \$6.  
**Rickshaw Stop:** Noise Pop 2014: Popscore with Broods, ASTR, DJ Aaron Axelsen, 9:30pm, \$13 advance.  
**S.F. Eagle:** Ritchie White Orchestra, Deep Teens, Younger Lovers, Club Meds, 9pm, \$8.  
**SFSU Campus, Cesar Chavez Student Center:** Cool Ghoulies, Mystic Braves, Mr. Elevator & The Brain Hotel, Knits, 6pm, free.

### DANCE

**1015 Folsom:** Noise Pop 2014: Digital Mystikz, DJ Rashad, Paradigm, Nebakaneza, Lud Dub, Johnny5, Mr. Kitt, 10pm, \$17.50 advance.  
**Abbey Tavern:** DJ Schrobi-Girl, 10pm, free.  
**Aunt Charlie's Lounge:** "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.  
**Beaux:** "Men at Twerk," 9pm, free.  
**Cafe:** "iPan Dulce!," 9pm, \$5.  
**Cat Club:** "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).  
**Cellar:** "XO," w/ DJs Astro & Rose, 10pm, \$5.  
**Club X:** "The Crib," 9:30pm, \$10, 18+.  
**Elbo Room:** "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.  
**Infusion Lounge:** "I Love Thursdays," 10pm, \$10.  
**Madrone Art Bar:** "Night Fever," 9pm, \$5 after 10pm.  
**Mezzanine:** Noise Pop 2014: Com Truise, Phantoms, Kauf, DJ Dials, 9pm, \$15-\$17.  
**Milk Bar:** Gen-Y, Witowmaker, Fever Witch, Dirty Coyote, Alice Cunt & Myst Connection, DJ Doggie Chow, 8pm, \$5.  
**Q Bar:** "Throwback Thursday," w/ DJ Jay-R, 9pm, free.  
**Raven:** "1999," w/ VJ Mark Andrus, 8pm, free.  
**Ruby Skye:** "Mardi Gras," w/ Jerome Isma-Ae, Riggi & Piro, 9pm, \$15-\$20 advance.  
**Underground SF:** "Bubble," 10pm, free.  
**Vessel:** "Base," w/ Nic Fanciulli, 10pm, \$5-\$10.

### HIP-HOP

**Eastside West:** "Throwback Thursdays," w/ DJ Madison, 9pm, free.  
**John Collins:** "#Quattro," w/ DJ Dino, 9pm.  
**Skylark Bar:** "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.  
**Slim's:** Noise Pop 2014: Shabazz Palaces, Cities Aviv, Extra Classic, Raw-G, 8pm, \$20-\$22.  
**SPARC:** Jel, Maus Haus, Grown Kids Radio DJs, 7pm, free with RSVP.  
**Temple:** Thugg Chains Launch Party, w/ Indaskyes, VNDMG, Chains & Frames, Sayer, Groucho, Free Fall Crew, Intellitard, more, 10pm, \$5.

### ACOUSTIC

**Atlas Cafe:** Bluegrass & Old-Time Music Jam Session, 8-10pm, free.  
**Bazaar Cafe:** Acoustic Open Mic, 7pm.  
**Hotel Utah:** Wendy Colonna, Kendra McKinley, 9pm, \$10.  
**Plough & Stars:** Emperor Norton Céilí Band, 9pm

### JAZZ

**Blush! Wine Bar:** Doug Martin's Avatar Ensemble, 7:30pm, free.  
**Cafe Claude:** Nova Jazz, 7:30pm, free.  
**Cafe Royale:** The Hexaphonics, 9pm.  
**Cigar Bar & Grill:** Charged Particles, 8pm.  
**Feinstein's at the Nikko:** Paula West, 8pm, \$35-\$50.  
**Le Colonial:** Swing Fever, 7:30pm.  
**Pier 23 Cafe:** Art Lewis Trio, 7pm, free.  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30pm, free.  
**SFJAZZ Center:** Terrence Brewer Jazz Quartet, Mosaic CD release party, 7 & 8:30pm, \$20.  
**Top of the Mark:** Stompy Jones, 7:30pm, \$10.  
**Yoshi's San Francisco:** Jackie Ryan, 8 & 10pm, \$16-\$25.

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# MUSIC LISTINGS

Zingari: Barbara Ochoa, 7:30pm, free.

## INTERNATIONAL

**Bissap Baobab:** “Pa’Lante!,” w/ Juan G, El Kool Kyle, Mr. Lucky, 10pm, \$5.

**Cafe Cocomo:** VibraSÖN, DJ Good Sho, 8pm, \$12.

**Pachamama Restaurant:** “Jueves Flamencos,” 8pm, free.

**Red Poppy Art House:** Therianthrope, Ian Faquini & Rebecca Kleinmann, 7:30pm, \$10-\$15.

**Sheba Piano Lounge:** Gary Flores & Descarga Caliente, 8pm

**Verdi Club:** The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9pm, \$10-\$15.

## BLUES

**50 Mason Social House:** Bill Phillippe, 5:30pm, free.

**Biscuits and Blues:** Alan Iglesias & Crossfire, 7:30 & 9:30pm, \$20.

**Saloon:** T-Wrex & The Primitive Rhythm, 4pm;

Cathy Lemons, 9:30pm

**Tupelo:** G.G. Amos, 9pm

## COUNTRY

**Parlor:** “Twang Honky Tonk & Country Jamboree,” w/ DJ Little Red Rodeo, 7pm, free.

## EXPERIMENTAL

**Luggage Store:** Collin McKelvey with Paul Clipson, HeadBoggle, Eric Sanchez, 8pm, \$6-\$10.

## FRIDAY 28

## ROCK

**Bender’s:** Noise Pop Happy Hour: Future Twin, Cocktails, Blood Sister, 5pm, free.

**Boom Boom Room:** The Sofa Kings, 9:30pm, \$10.

**Bottom of the Hill:** Noise Pop 2014: No Age, Hindu Pirates, Dune Rats, Creative Adult, 9pm, \$12-\$14.

**Brick & Mortar Music Hall:** Stu Allen & Mars Hotel, 9pm, \$15-\$18.

**Chapel:** Noise Pop 2014: The Soft White Sixties, No, The She’s, Cannons & Clouds, 8pm, \$13-\$15.

**DNA Lounge:** The Moth & The Flame, The Trims, Ghost Town Jenny, Frozen Folk, 8pm, \$10-\$12.

**El Rio:** Tiburona, DJ Emotions, 10pm, free.

**Hemlock Tavern:** Noise Pop 2014: Sonny & The Sunsets, Penny Machine, 9pm, \$12.

**Hotel Utah:** Pebble Theory, Silver Griffin, Van Aragon, 9pm, \$9.

**Independent:** Noise Pop 2014: Real Estate, The Shilohs, Dream Boys, 8pm, \$20.

**Jewish Community Center of San Francisco:** Noise Pop 2014: Throwing Muses, Mark Eitzel, 8pm.

**Milk Bar:** Tournament of Hearts, Tall Fires, Midnight DJ set, 9pm, \$5.

**Rickshaw Stop:** Noise Pop 2014: Bleached, Terry Malts, Mystic Braves, Tropical Popsicle, 9pm, \$13-\$15.

**Slim’s:** Noise Pop 2014: Cold Cave, Painted Palms, Dirty Ghosts, Happy Fangs, 8pm, \$16-\$18.

**Thee Parkside:** 1600 17th St., San Francisco. Dave Hause, Northcote, 9pm, \$10.

**Vacation:** Breakarts, Murder Murder, Planes of Satori, 9pm, free.

## DANCE

**1015 Folsom:** Noise Pop 2014: Scene Unseen III with Mr. Carmack, Kelela, Majical Cloudz, Supreme Cuts, Purple, plus DJs from Honey Soundsystem, Popscore, Push the Feeling, Trap City, Isis, and more, 9pm, free with RSVP.

**Audio Discotech:** Prok & Fitch, Festiva, 9pm, \$10.

**BeatBox:** “Eye Candy,” w/ VJ Bill Dupp, 9pm, \$10.

**Beaux:** “Manimal,” 9pm

**Cafe:** “Boy Bar,” w/ DJ Matt Consola, 9pm, \$5.

**Cat Club:** “Dark Shadows,” w/ DJs Daniel Skellington, Melting Girl, Panic, and Skarkrow, 9:30pm, \$7 (\$3 before 10pm).

**Cellar:** “F.T.S.: For the Story,” 10pm

**DNA Lounge:** “Trap & Bass,” w/ HeRobust, UltraViolet, Napsty, Harris Pilton, Smookie Illson, 9pm, \$10-\$20.

**Elbo Room:** “120 Minutes,” w/ Little Pain, Sad Andy, Santa Muerte, Chauncey CC, 10pm, \$8-\$10.

**EndUp:** “Trade,” 10pm, free before midnight.

**F8:** “A Night of Rong Music,” w/ DJ Spun, Jeffrey Sfire, Corey Black, Ken Vulsion, 9pm, \$10.

**Grand Nightclub:** “We Rock Fridays,” 9:30pm

**Harlot:** Richie G, 9pm

**Infusion Lounge:** “Flight Fridays,” 10pm, \$20.

**Lookout:** “HYSL: Handle Your Shit Lady,” 9pm, \$3.

**Madrone Art Bar:** “I the ‘90s,” w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, 9pm, \$5.

**MatrixFillmore:** “F-Style Fridays,” w/ DJ Jared-F, 9pm

**Mercer:** “SoulHouse,” w/ Le Charm, Lawrence Petty, Timoteo Gigante, 9pm

**Mezzanine:** Noise Pop 2014: Beadyman, The Genie, Matt Haze, 9pm, \$19-\$21.

**Monarch:** “Night Moves: 2-Year Anniversary,” w/ John Tejada, Shiny Objects, J-Boogie, DeeJay Theory, Papa Lu, 9pm, \$10-\$20.

**Public Works:** “Resonate,” w/ Esgar, DJ Nobody,

CONTINUES ON PAGE 34 >>


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CONT>>

Ruff Draft, Mophono, Citizen Ten, Bdöt, Mr. Muddbird, Tone, Joe Mousepad, 9pm, \$5-\$10; Danny Tenaglia, Nikita, John Kaberna, 9pm, \$20-\$30.  
**Q Bar:** “Pump: Worq It Out Fridays,” w/ resident DJ Christopher B, 9pm, \$3.  
**Ruby Skye:** “Mardi Gras,” w/ Manufactured Superstars, Niko Zografos, Daun Giventi, 9pm, \$20.  
**Supperclub San Francisco:** “Spin,” w/ Eric Lee, WhiteNoise, DJ Taj, 10pm  
**Underground SF:** “Bionic,” 10pm, \$5.  
**Vessel:** “Project X,” w/ Sebastian Concha, Clarisse & Josephine, Rose, 10pm, \$10-\$30.  
**Wish:** “Bridge the Gap,” w/ DJ Don Kainoa, Fridays, 6-10pm, free.

HIP-HOP

**EZ5:** “Decompression,” 5-9pm  
**John Colins:** “#Flow,” w/ The Whooligan & Mikos Da Gawd, 10pm, free before 11pm  
**Mighty:** “Back 2 the Basics,” w/ Andre Nickatina, J. Espinosa, J-Pro, Chuy Gomez, Fran Boogie, 10pm, \$15-\$25 advance.  
**Sloane:** “Lift Off: The Darling Society Edition,” w/ DJ DC Is Chillin & DJ Amen, 9:30pm, \$20.

ACOUSTIC

**Bazaar Cafe:** Tommy P, M.J. Lee, Wesley Woo, 7pm, free.  
**Plough & Stars:** “Hillbilly Robot: An Urban Americana Music Event,” w/ The Harmed Brothers, Emily Bonn & The Vivants, 9pm, \$10-\$15.  
**Sports Basement:** “Breakfast with Enzo,” w/ Enzo Garcia, 10 a.m., \$5.

JAZZ

**Atlas Cafe:** Jazz at the Atlas, 7:30pm, free.  
**Beach Chalet Brewery & Restaurant:** Johnny Smith, 8pm, free.  
**Bird & Beckett:** Chuck Peterson Quintet, 5:30pm  
**Cafe Claude:** Jinx Jones Jazz Trio, 7:30pm, free.  
**Feinstein’s at the Nikko:** Paula West, 8pm, \$35-\$50.  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.  
**Palace Hotel:** The Klipptones, 8pm, free.  
**Pier 23 Cafe:** Frank Tusa Band, 8pm, free.  
**Red Poppy Art House:** Broken Shadows Family Band, 7:30pm, \$10-\$15.  
**Royal Cuckoo:** Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** Savanna Jazz Trio, 7pm, \$8.  
**SFJazz Center:** Terrence Brewer Latin Jazz Quintet, *Mi Historia* CD release party, 7 & 8:30pm, \$20.

**Top of the Mark:** Black Market Jazz Orchestra, 9pm, \$10.  
**Zingari:** Joyce Grant, 8pm, free.

INTERNATIONAL

**Amnesia:** Baxtalo Drom, 9pm, \$5-\$10.  
**Bissap Baobab:** “Paris-Dakar African Mix Coupe Decale,” 10pm, \$5.  
**Cafe Cocomo:** Taste Fridays, 7:30pm, \$15 (free entry to patio).  
**Cigar Bar & Grill:** Candela, 10pm  
**Pachamama Restaurant:** Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.  
**Slate Bar:** “Stereo,” w/ DJ Chico X & Monchis the DJ, 9:30pm, \$5-\$10.

BLUES

**Biscuits and Blues:** Alan Iglesias & Crossfire, 7:30 & 10pm, \$22.

**Cafe Royale:** Allister’s Chicago Blues Jam, 9pm  
**Lou’s Fish Shack:** Nat Bolden, 6pm  
**Saloon:** Jan Fanucchi, 4pm; Ron Thompson, 9:30pm

FUNK

**Make-Out Room:** “Loose Joints,” w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

**Edinburgh Castle:** “Soul Crush,” w/ DJ Serious Leisure, 10pm, free.  
**Underground SF:** “Sissy Strut,” w/ The Handsome Young Men, 10pm, \$3-\$5.  
**Yoshi’s San Francisco:** Dave Hollister, 8 & 10pm, \$34-\$45.

SATURDAY 1

ROCK

**Bender’s:** Noise Pop Happy Hour: Winter Teeth, Tiger Honey Pot, Disastroid, 5pm, free; Fatso Jetson, The Grannies, 10pm, \$5.  
**Bottom of the Hill:** Noise Pop 2014: Free Salamander Exhibit, Black Map, Lasher Keen, Happy Diving, 9pm, \$15.  
**Brick & Mortar Music Hall:** Noise Pop 2014: No Age, Cheatahs, GRMLN, Straight Crimes, 8pm, \$12-\$14.  
**The Chapel:** Noise Pop 2014: Mikal Cronin, Blood Sister, Old Light, Vertical Scratchers, 8pm, \$13-\$15.  
**El Rio:** Fang, Texas Thieves, Trouble Maker, 9pm, \$10.  
**Hemlock Tavern:** Buffalo Tooth, Creative Adult, The Vibrating Antennas, Culture Abuse, 9pm, \$8.  
**Independent:** Noise Pop 2014: Real Estate, The Shilohs, Dominant Legs, 8pm, \$20.  
**Knockout:** Nomad, Permanent Ruin, Pig DNA, Apriori, 5pm, \$7.  
**Milk Bar:** Bedrücken, Hazzard’s Cure, Butt Problems, Szandora LaVey, benefit show for Miss Eva von Slüt, 8pm, \$7.  
**Riptide:** Jinx Jones & The KingTones, 9:30pm, free.  
**Slim’s:** Moistboyz, Qui, 9pm, \$16.  
**Thee Parkside:** Madball, Twitching Tongues, Born Low, Never Healed, 9pm, \$15.

DANCE

**Audio Discotech:** Amtrac, Light Echo, Jayko, 9pm, \$10 advance.  
**BeatBox:** “Industry,” w/ DJs Joe Gauthreaux & Jamie J. Sanchez, 10pm, \$20 advance.  
**Cat Club:** “Leisure,” w/ DJs Aaron, Omar, & Jetset James, 10pm, \$7.  
**DNA Lounge:** “Bootie S.F.,” w/ DJs Adrian, Faroff, Tripp, Fox, Kool Karlo, Medic, Starr, Tannhäuser Gate, and more, 9pm, \$10-\$15.  
**EndUp:** “Play,” 10pm  
**Il Pirata:** “Requiem,” w/ DJs Xiola, CaLEXICA, and Noveli, 10pm, \$5.  
**Lookout:** “Bounce!,” 9pm, \$3.  
**Madrone Art Bar:** “The Prince & Michael Experience,” 9pm, \$5.  
**Mercer:** “Surface Tension,” w/ Powell, Beau Wanzer, more, 10pm, \$10-\$15 advance.  
**Mighty:** Opel 12-Year Anniversary, w/ Elite Force, Meat Katie, Syd Gris, Melyss, Kimba, Alain Octavo, DJ Denise, more, 10pm, \$18 advance.  
**NWBLK:** Noise Pop 2014: Ladytron (DJ set), Jimmy Tamborello, 9pm, \$20.  
**Public Works:** Sixth Annual Eye Heart SF Mardi Gras, w/ Party Favor, Manics, The Schmidt, MyKill, R3y, more, 9pm, \$15-\$50.  
**Rickshaw Stop:** Trapeze XI: The Big-Bass Burlectro-Swing Affair, Smokey Joe & The Kid, The Klown, DJ Delachaux ; burlesque routines by Bunny Pistol, Reagan Riot, and more, 9pm, \$12-\$15.  
**Ruby Skye:** “Mardi Gras,” w/ Super8 & Tab, Jaytech, Nick G, 9pm, \$20 advance.  
**Stud:** “Go Bang!,” w/ DJs Shawn Ryan, Glenn Rivera, Steve Fabus, and Sergio Fedasz, 9pm, \$7.  
**Underground SF:** “Push the Feeling,” w/ Nitemoves, Al Lover, Yr Skull, Epicsauce DJs, 9pm, \$6.  
**Vessel:** “Swank,” w/ Plastik Funk, Pheeko Dubfunk, 10pm, \$10-\$30.

HIP-HOP

**John Colins:** “N.E.W.: Never Ending Weekend,” w/ DJ Jerry Ross, 9pm, free before 11pm  
**Slate Bar:** “Touchy Feely,” w/ The Wild N Krazy Kids, 10pm, \$5 (free before 11pm).

4

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## MUSIC LISTINGS



### THE SHE'S PLAY THE CHAPEL FRIDAY, FEB. 28

PHOTO BY MATTHEW REAMER

**Yoshi's San Francisco:** Afrika Bambaataa (DJ set), DJ Jahi, 10:30pm, \$24-\$26.

### ACOUSTIC

**Amnesia:** The Wild Reeds, The Herbert Bail Orchestra, 9pm, \$7-\$10.

**Atlas Cafe:** Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.

**Bazaar Cafe:** Migrant Pickers, Dinner with the Kids, Jonny Mac, 7pm

**Hotel Utah:** Sugar Ponies, Andrew Levin Band, Tim Brochier Band, Thunderegg, 9pm, \$10.

**Lucky Horseshoe:** Slow Motion Cowboys, 9pm

**Pa'ina:** Kapala, 6:30pm

**Plough & Stars:** Paddy O'Brien with Richard Mandel, Crossroads Irish-American Festival, 9pm, \$15-\$20.

**Revolution Cafe:** Seth Augustus, 9pm, free.

### JAZZ

**50 Mason Social House:** Oakland Byrds, 7pm, \$8.

**Emerald Tablet:** Faith Winthrop with Tammy Hall, Aaron Germain, and Carmen Cansino, 8pm, \$15.

**Feinstein's at the Nikko:** Paula West, 7 & 9:30pm, \$35-\$50.

**Jazz Bistro at Les Joulins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.

**Savanna Jazz Club:** Savanna Jazz Trio, 7pm, \$8.

**SFJAZZ Center:** Amina Figarova Sextet, 7 & 8:30pm, \$25.

**Sheba Piano Lounge:** The Robert Stewart Experience, 9pm

**Zingari:** Barbara Ochoa, 8pm, free.

### INTERNATIONAL

**1015 Folsom:** "Pura," 9pm, \$20.

**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.

**Make-Out Room:** "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm

**Pachamama Restaurant:** Eddy Navia & Pachamama Band, 8pm, free.

**Roccapulo Supper Club:** 47th Friends of Brazil Carnival Ball, w/ Sotaque Baiano, Fogo na Roupá, Aquarela, DJ Elle, more, 9pm, \$30 advance.

**Space 550:** "Club Fuego," 9:30pm

### REGGAE

**Mezzanine:** J Boog, Los Rakas, Bayonics, DJ Jah Yzer, 9pm, \$30.

### BLUES

**Biscuits and Blues:** Janiva Magness, 7:30 & 10pm, \$22.

**Saloon:** The Jukes, 4pm; Daniel Castro, 9:30pm

**Thee Parkside:** Bones to Breakers, benefit for motorcycle accident victim Vanessa Bezerra featuring blues music by The Blue Swamis, 3pm, \$5.

### EXPERIMENTAL

**Center for New Music:** Choreographies of Creation & Destruction: The Live Cinemas of John Davis & Greg Pope, film screenings w/ live performances, 7:30pm, \$5-\$10.

### FUNK

**Boom Boom Room:** The Willie Waldman Project, 9:30pm, \$15-\$20.

### SOUL

**El Rio:** "Hard French," w/ DJs Carnita & Brown Amy, 2pm, \$7.

**Elbo Room:** "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, 10pm, \$10.

**Yoshi's San Francisco:** Will Downing, 8pm, sold out.

### SUNDAY 2

### ROCK

**Chapel:** Noise Pop 2014: Rogue Wave, Trails & Ways, 4pm, \$20.

**El Rio:** Marbler, The Krypters, The Yes Go's, 8pm, \$5.

**Hemlock Tavern:** Big Tits, Warm Soda, Dimples, 8:30pm, \$6.

**Hotel Utah:** The Hodges, Shot in the Dark, 8pm, \$7.

**Slim's:** Lydia, Saint Motel, Golden Sun, 7pm, \$15.

**Verdi Club:** Rainbow Beast, 12:30 & 4:30pm, \$10-\$20.

### DANCE

**Beaux:** "Full of Grace: A Weekly House Music Playground," 9pm, free.

**Cellar:** "Replay Sundays," 9pm, free.

**Edge:** "80s at 8," w/ DJ MC2, 8pm

**Elbo Room:** "Dub Mission," w/ Alpha Steppa, DJ Sep, Maneesh the Twister, 9pm, \$6.

**EndUp:** "T.Dance," 6 a.m.-6pm; "BoomBox," 8pm

**F8:** "Stamina," w/ DJs Lukeino, Jamal, more, 10pm.

**Knockout:** "Sweater Funk," 10pm, free.

**Lookout:** "Jock," Sundays, 3-8pm, \$2.

**MatrixFillmore:** "Bounce," w/ DJ Just, 10pm

**Monarch:** "Reload," w/ Tara Brooks, Lee Reynolds, Dmitry Purple, Jamie Schwabl, Zach Walker, 9pm, \$5-\$10.

**NWBLK:** Noise Pop 2014: Closing Night Party with Machinedrum, 6pm, \$10.

**Otis:** "What's the Werd?," w/ DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9pm, \$5.

**Parlor:** "Sunday Sessions," w/ DJ Marc deVas-concelos, 9pm, free.

**Q Bar:** "Gigante," 8pm, free.

**Temple:** "Sunset Arcade," 18+, 9pm, \$10.

### HIP-HOP

**Boom Boom Room:** "Return of the Cypher,"

9:30pm, free.

**El Rio:** "Swagger Like Us," First Sunday of every month, 3pm

**Skylark Bar:** "Shooz," w/ DJ Raymundo & guests, 10pm, free.

### ACOUSTIC

**Lucky Horseshoe:** Bernal Mountain Bluegrass Jam, 4pm, free.

**Madrone Art Bar:** "Spike's Mic Night," 4-8pm, free.

**St. Luke's Episcopal Church:** "Sunday Night Mic," w/ Roem Baur, 5pm, free.

**Tupelo:** "Twang Sundays," w/ The Gravel Spreaders, 7pm, free.

CONTINUES ON PAGE 36 >>

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JAZZ

**Amnesia:** Kally Price Old Blues & Jazz Band, 9pm, \$7-\$10.  
**Bird & Beckett:** Jinx Jones' Jazzabilly All-Stars, 4:30pm  
**Jazz Bistro at Les Joulins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Madrone Art Bar:** "Sunday Sessions," 10pm, free.  
**Revolution Cafe:** Jazz Revolution, 4pm, free.  
**The Royal Cuckoo:** Lavay Smith & Chris Siebert, 7:30pm, free.  
**SFJAZZ Center:** Amina Figarova Sextet, in the Joe Henderson lab, 5:30 & 7pm, \$20.  
**Zingari:** Chris Duggan, 7:30pm, free.

INTERNATIONAL

**Atmosphere:** "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10 (\$18-\$25 with dance lessons).  
**Bissap Baobab:** "Brazil & Beyond," 6:30pm, free.  
**Thirsty Bear Brewing Company:** "The Flamenco Room," 7:30 & 8:30pm

BLUES

**Saloon:** Blues Power, 4pm  
**Sheba Piano Lounge:** Bohemian Knuckleboogie, 8pm, free.  
**Swig:** Sunday Blues Jam with Ed Ivey, 9pm

CLASSICAL

**San Francisco Conservatory of Music:** Hot Air Music Festival, 5th annual student-run showcase, featuring performances by Ignition Duo, Mobius Trio, Friction Quartet, New Keys, more, 12:30pm, free.

COUNTRY

**Riptide:** "The Hootenanny West Side Revue," 7:30pm, free.

EXPERIMENTAL

**Musicians Union Local 6:** Noertker's Moxie, Ze Bibl, 7:30pm, \$8-\$10.

SOUL

**Delirium Cocktails:** "Heart & Soul," w/ DJ Lovely Lesage, 10pm, free.  
**Yoshi's San Francisco:** Will Downing, 7pm, \$55-\$75.

MONDAY 3

ROCK

**Brick & Mortar Music Hall:** PigPen Theatre Co., The Tragic Thrills, 9pm, \$7-\$10.  
**DNA Lounge:** We Butter the Bread with Butter, King Loses Crown, Honour Crest, Lions Lions, 7:30pm, \$10-\$13.  
**Independent:** The Wild Feathers, Saints of Valory, Jamestown Revival, 8pm, \$13-\$15.

DANCE

**DNA Lounge:** "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.  
**Q Bar:** "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.  
**Underground SF:** "Vienetta Discotheque," w/ DJs

Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

**Amnesia:** Front Country, 9pm, free.  
**Chieftain:** The Wrenboys, 7pm, free.  
**Fiddler's Green:** Terry Savastano, 9:30pm, free.  
**Hotel Utah:** Open Mic with Brendan Getzell, 8pm  
**Osteria:** "Acoustic Bistro," 7pm, free.  
**Saloon:** Peter Lindman, 4pm  
**Slim's:** Nicole Atkins, Arc Iris, Davey Horne, 8pm, \$15.

JAZZ

**Cafe Divine:** Rob Reich, 7pm  
**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.  
**Le Colonial:** Le Jazz Hot, 7pm, free.  
**Make-Out Room:** "The Monday Make-Out," w/ Talk More, Eli Wallace's Platform, Timothy Orr

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# MUSIC LISTINGS

Ensemble, 8pm, free.  
**Sheba Piano Lounge:** City Jazz Instrumental Jam Session, 8pm  
**Zingari:** Riley Bandy, 7:30pm, free.

## BLUES

**The Saloon:** The Bachelors, 9:30pm

## EXPERIMENTAL

**Center for New Music:** Mchtnchts, John Shiurba's 3-3 on 3/3, Crystal Moon Cone, 7:30pm, \$8-\$10.

## SOUL

**Madrone Art Bar:** "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, free.

## TUESDAY 4

## ROCK

**Amnesia:** Cellar Doors, Cool Ghouls, 9:15pm, continues through March 25, \$7-\$10.  
**Bottom of the Hill:** The Casket Girls, The Stargazer Lilies, Dott, Dreamend, 8pm, \$10.  
**Hemlock Tavern:** Kevin Moan & The Reptiles, Vamos, 8:30pm, \$5.  
**Hotel Utah:** Bend Sinister, Grand Tarantula, Ensemble Mik Nawooj, 8pm, \$8.  
**Knockout:** Ava Luna, Chastity Belt, Dude York, Krill, 9:30pm, \$7.

## DANCE

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.  
**Laszlo:** "Beards of a Feather," classy house records, obscure disco, and laid-back '80s jams with DJ Ash Williams and guests, 9pm, free.  
**Monarch:** "Soundpieces," 10pm, free-\$10.  
**Q Bar:** "Switch," DJs Jenna Riot & Andre, 9pm, \$3.  
**Underground SF:** "Shelter," 10pm, free.  
**Wish:** "Tight," w/ resident DJs Michael May & Lito, 8pm, free.

## ACOUSTIC

**Bazaar Cafe:** Songwriter in Residence: Lonnie Lazar, 7pm, through March 25.  
**Rickshaw Stop:** Marlee Sioux, Yesway, Honey. Moon.Tree., 8pm, \$10.

## JAZZ

**Beach Chalet Brewery & Restaurant:** Gerry Grosz Jazz Jam, 7pm  
**Blush! Wine Bar:** Kally Price & Rob Reich, 7pm, free.  
**Brick & Mortar Music Hall:** Mardi Gras with Wil Blades, ft. the Jazz Mafia Horns, Stanford Marching Band, Brass Band Mission, 8pm, \$12-\$15.  
**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6pm, free.  
**Cafe Divine:** Chris Amberger, 7pm  
**Jazz Bistro at Les Joulins:** Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.  
**Le Colonial:** Lavay Smith & Her Red Hot Skillet Lickers, 7pm  
**Revolution Cafe:** West Side Jazz Club, 5pm, free; Conscious Contact, 8pm, free.  
**Tupelo:** Mal Sharpe's Big Money in Jazz Band, 6pm  
**Verdi Club:** "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.  
**Wine Kitchen:** Hot Club Pacific, 7:30pm  
**Zingari:** Emily Hayes, 7:30pm, free.

## INTERNATIONAL

**Cafe Cocomo:** Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.  
**Cosmo Bar & Lounge:** Conga Tuesdays, 8pm, \$7-\$10.  
**Elbo Room:** Carnaval Fat Tuesday with Fogo na Roup, DJs Elan & Carioca, 9pm, \$10.  
**F8:** "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

## REGGAE

**Milk Bar:** "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm

## BLUES

**Fillmore Center Plaza:** Fat Tuesday in the Fillmore with Bobbie Webb, 5pm, free.

**Saloon:** Lisa Kindred, 9:30pm, free.

## EXPERIMENTAL

**Center for New Music:** Joseph Van Hassel: New Music for Snare Drum, 7:30pm, \$10-\$15.

## FUNK

**Biscuits and Blues:** Mardi Gras with the Fat Tuesday Band, 7:30 & 9:30pm, \$15.

## SOUL

**Boom Boom Room:** The JRo Project, 9:30pm, \$5.  
**Make-Out Room:** "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free.  
**Yoshi's San Francisco:** Moonchild, 8pm, \$12-\$14. **SFBG**



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BY KAREN MACKLIN  
culture@sfbg.com

**VISUAL ART/YOGA** I attended my first yoga class in 2000, at the Mindful Body on California Street. I'd arrived by way of much prodding from a journalism colleague who thought yoga might help with an increasingly debilitating chronic pain condition I'd mysteriously developed. A Brooklyn-raised fiery gym rat in my early 20s, I had just moved to San Francisco and simply couldn't fathom doing this New-Agey exercise routine. I'd also recently been to India (to see the country — *not* to learn yoga), and I'd resented the hippie Westerners who seemed to be eagerly consuming yoga study, but staying clear of the places where starvation and disease had rid-dled the practice's homeland.

With all of this emotional baggage — and an additional few suitcases that I'll leave unpacked for the moment — I put on a pair of old blue leggings and an oversized T-shirt, and dragged myself to yoga class. And then I went back again.

It was a good workout. But, more significantly, by the time each class was midway through, my pain would temporarily disappear. Plus, the practice made me feel a way no native New Yorker ever expects to feel: peaceful. I committed myself to yoga harder and faster than I had to anything in years. It was doing something to me, changing me in some way.

Now it's 2014; I've become a yoga teacher. And tonight I'm at the opening party for the Asian Art Museum of San Francisco's "Yoga: The Art of Transformation," the first ever comprehensive art exhibit on yoga's history. Upstairs, yoga teacher-rapper-celebrity-activist MC Yogi is performing his signature ditty "Ganesh is Fresh" to a crowd of fans, some dressed in colorful spandex yoga clothes, others in traditional Indian garb, and still others in contemporary SF duds. Downstairs, some people are engaged in high-level philosophical discussion about the winding path of yoga history, while others are learning AcroYoga maneuvers, drinking "all-natural, gluten-free" margaritas, or striking yoga poses for Instagram-able photos in the museum entranceway.

From an anthropological perspective, it's quite the scene. And though I'm intimate with my own personal trajectory, there's a bigger question at hand. How did we all get here?

## UNEARTHING ROOTS

Though many of us have been taught (or have simply assumed)



# Beautiful path to now

Groundbreaking art exhibit mines yoga's mythic past for clues about its vibrant present

that ancient Indian sages were waking up at dawn to do sun salutations, we now know that this was likely not the case. Recent scholarly research tell us that the yoga we practice today in our heated, hard wood-floored, lavender-smelling classrooms is a new breed of practice, most of which was developed in the last century. So, what is the origin of this practice?

In town until May 25, this gorgeous 135-piece sprawling exhibit — which includes towering Tantric stone goddesses, colorful renderings of intricate yogic energy systems, and exciting film footage of 1930s yoga masters — offers some answers. Originally created by art historian Debra Diamond for the Sackler and Freer Galleries at the Smithsonian Institution in Washington, DC, the exhibit's just arrived to town amid great enthusiasm. "San Francisco has such a long rich history with yoga," says Qamar Adamjee, in a recent phone conversation, who, along with Jeff Durham, curated the local presentation of the exhibit. "It was a no-brainer to bring the exhibit here."

Though yoga's origin is typically thought to go back at least 2,500

years, the exhibit's scope is from 100 CE to the 1940s; the museum, along with a board of local yoga advisers, also created supplemental content, like a California yoga timeline, and supplemental programming, including talks with local luminaries. "It's important to have a sense of where you came from," says senior yoga teacher Judith Hanson Lasater, founder of both the Iyengar Yoga Institute in San Francisco and Yoga Journal magazine, and one of the exhibit's advisers, told me over the phone. "That helps us define who we are."

The art here is laid out by topic, less than it is chronologically, because yoga's history did not develop in a straight line; different aspects of the practice appeared in different places at different times. "When talking about the exhibit, I like to use the word histories instead of history," says Adamjee. "While we associate yoga as primarily a Hindu practice, its history is actually shared by three main religious systems of ancient India: Buddhism, Jainism, and Hinduism." She adds that connections to Islam and Sufism are also seen in the exhibit. "This multiplicity is what makes it so fascinating

and rich." It's important to remember, too, that this is yoga's history as depicted primarily by visual art, not by texts — and that the story could change (and likely will) as new findings surface. Yoga research is currently one of the fastest growing fields in South Asian studies.

But for now, our journey begins not where some might expect — say, with a serene yogi practicing Tree Pose by a river bank — but with practices of extreme austerity in the name of enlightenment.

## ANCIENT RELEASE

In modern yoga culture, we use the practice to help heal the body — I know I did. But some of the earliest yogis had a different point of view. Well-preserved stone sculptures from the first millennium depict worshippers starving themselves in the hopes of being released from the cycle of reincarnation. (Mortal life here was viewed as pure suffering and these devotees were hoping *not* to come back again.) An emaciated, pre-enlightenment Buddha is depicted here, too, in an intricate ivory carving from 700-800 CE.

A thousand years later, the art

becomes more sophisticated and more focused on deity worship, but practices of austerity and self-mortification remain. For instance, detailed paintings with tiny strokes show devotees of Shiva uncomfortably hanging themselves upside down from trees, or standing or sitting in one position for years. In the mid-late 1800s, photographs begin to appear showing Indian ascetics doing extreme things: lying on a bed of nails, wearing an irremovable contraption around one's neck, even piercing one's penis with a heavy metal object.

The images themselves are hard for our soft Western eyes to endure, but even less palatable is the story behind them. With the British invasion, the rights of wandering ascetics were restricted, so they moved from forests into cities, where they were forced financially to parade their devotional practices to local audiences for a quick rupee. Many of the photographs on display were shot by professional British photographers, and were then turned into postcards that the photographers sold for great profit throughout Europe. Non-yogi locals took note that money could be made from Europeans by staging tricks, and it soon became hard to tell who was a true ascetic, and who was a random yoga hack laying on a bed of nails for cash.

## YOGA MAGIC

Though yoga was initially seen as a practice of bodily transcendence, some practitioners decided that, so long as they were in their bodies, it might be useful to score some superhuman psychic and physical abilities. During the Tantric era, these yogis are believed to have used practices like mantra, visualization, and goddess worship (sometimes occurring at cremation grounds) to channel these powers.

One of the exhibit highlights is a room filled with striking stone goddesses from this time. The slate-gray statues of worship, which date from 900-975 CE, show large-breasted, small-waisted female yogis (yoginis) complete with fangs and pet snakes, holding cups meant for liquor or blood. Today the word "yogini" is used when simply referring to female practitioners, but these original figures were fierce and to be feared. (They were also sculpted with perfect bods, offering an interesting parallel to the depictions of female practitioners in modern day yoga magazines.)

Later on, in 1830, Indian watercolor and gold paintings show the mystical use of yogic superpowers: to win battles by creating a flood



## GO DEEP

The museum is offering some amazing activities during the show's run. Highlights include storytelling, dance, and yoga, as well as lectures by yoga luminaries. Among the scheduled speakers are Senior Iyengar teacher Manousos Manos, director of UCSF's Osher Center for Integrative Medicine Dr. Margaret Chesney, curators Debra Diamond and Qamar Adamjee, AcroYoga co-founder Jenny Sauer-Klein, mindfulness educator Meena Srinivasan, Google's Gopi Kallayil, graphic designer Chiraag Bhakta, and yoga historian Eric Shaw. For the full list of events, go to [www.asianart.org/exhibitions\\_index/yoga-related-events](http://www.asianart.org/exhibitions_index/yoga-related-events).

where enemies are charging forth, and to magically fly through the sky. Of course, a hundred years later, the West chimes in, and starts making a mockery of yogic powers in the cinema and in profitable magic shows like “Koringa, the Female Yogi.”

### MINING THE FLOW

Throughout the early years, we see all manners of meditators, perhaps practicing classical yoga (as handed down by Patanjali's Yoga Sutras), often sitting with legs in a lotus-

guy rocking a headstand. Around the 1700-1800s, intricate Tantric renderings of the energetic yoga body, including the chakras (energy centers), appear. A total must-see: a watercolor scroll that contains detailed, gold-laced drawings of Ganesh and his two wives (at the root chakra), and Shiva and Shakti joined together (in the crown chakra).

In the final gallery, we come into the 20th century. Yoga made its big debut in the US when Swami Vivekananda, who practiced Raja Yoga, based on Hindu philosophy and meditation, made a speech about yoga at the first World's Parliament of Religions in 1893. Seven years later, he set up the Vedanta Society in San Francisco to offer his teachings. (Many of his materials are displayed here.) The early 1900s is also where we begin to see evidence of the more athletic yoga practice most of us do today. This new form came about as prominent Indian yoga teachers began to blend ancient postures and energetic techniques with strength-training exercises that had been brought in by their British invaders.

A mesmerizing video shows T. Krishnamacharya (often considered the grandfather of modern day yoga) and his young disciple BKS Iyengar



different than its predecessors of seated meditation, goddess worship, and self-mortification, it required the same intense attention and dedication. It arrived to the US on the tails of Vivekananda's yoga, so by the mid-1900s, West Coasters already had different practices from which to choose.

Yoga caught on quickly here in San Francisco. By 1955, Walt and Magana Baptiste (parents of famed modern-day yogi Baron Baptiste) had founded the Center for Physical Culture, one of SF's first bona fide yoga studios. The 1970s saw the opening of Integral Yoga and the Iyengar Yoga Institute in San Francisco, as well as the birth of Yoga Journal magazine. Yoga soon became not only a practice, but a business and a lifestyle. Over the years, Americans here and throughout the country started blending various yoga teachings, shaping the practice to address our cultural, health, fitness, community, commercial, and varied spiritual (or anti-spiritual) needs and interests. Today, San Francisco is one of the world's most booming yoga communities. Every offering one can imagine exists here: from contemplative retreats to sweaty flow classes to corporate yoga, ecstatic chanting, naked yoga, scholarly study, and yoga therapeutics.

### IN THE NOW

The exhibit helps us get a sense of where the practice came from — but it still begs the question of what yoga actually is. Is yoga a practice of transcending the body in an effort to attain enlightenment? Is it a way of gaining supernatural powers so you can beat your opponents at war? Is it a seated meditation practice focused

on stilling the mind, or a physical fitness routine designed to rid the body of impurities? Is it something you do on the weekends in your Lululemon leggings to feel good before going for mimosas at a hipster brunch spot?

“The exhibit forces some interesting self-reflection about our beliefs,” says Kaitlin Quistgaard, the former longtime editor of Yoga Journal magazine, in a phone conversation. “What do we actually know to be true about yoga?” Quistgaard was part of the advisory board that helped to create the exhibit's supplementary content. “For me, the thing that ties it all together is self-awareness. Through any yoga practice, even one that would seem completely

physical, there's a process of coming to know yourself.” She adds that it's the development of this deeper awareness that can enable us to lead more connected and fulfilling lives.

In the same vein, Adamjee reflects that one of the key aspects uniting all of the yoga paths over the years is the “radical insight that human beings possess the ability to transcend our own suffering.” Looking back at my own path, it's easy to see the truth in this. Whether a yogi is engaged in intense physical or energetic practices, deep meditation, scholarly pursuit, or singing the names of Indian gods, the goal has always been to find peace. To experience, if only briefly, that delicious taste of freedom.

As a writer and practitioner, I love the study of yogic history. But there is also a part of me that knows that the history is not as important as our actual practice — what we do each day, how we show up to our lives. As any yoga devotee will tell you, the past and the future don't really exist; all we can ever really know is this very moment.

“Yoga will live on,” says Adamjee, somewhat wistfully. “But it will become something different. We are just another moment in that long timeline.” **SFBG**

### “YOGA: THE ART OF TRANSFORMATION”

Through May 25  
Asian Art Museum of San Francisco  
200 Larkin, SF  
[www.asianart.org](http://www.asianart.org)

*Karen Macklin is a writer and yoga teacher living in San Francisco. Find out more about her at [www.karenmacklin.com](http://www.karenmacklin.com).*

## HAS YOGA SOLD OUT?

**YOGA** Yoga started as a spiritual discipline. Now, it's reportedly a \$27 billion industry in the US with an estimated 15 million practitioners, not to mention high fashion clothing, expensive yoga vacations, and “yoga-lebrity” teachers. Some say that commercialization is just what the practice had to do to survive in a capitalist culture. Others, like Indian American graphic artist Chiraag Bhakta, find the face of modern-day yoga disturbing. Bhakta's art installation, #WhitePeopleDoingYoga, will be on view at the Asian Art Museum as a supplement to the larger yoga exhibit, March 26-May 25.

A 13-by-30-foot wall of Western yoga marketing materials (from the 1960s-80s), it includes book covers, advertisements, and album covers that depict white folks promoting yoga for all kinds of spiritual, dietary, and fitness purposes, wearing everything from canary yellow leotards to traditional Indian garb. The idea of putting all of this ephemera on one wall, he says, is to give the viewer a feeling of being suffocated — which is how the onslaught of these images have made him feel. “It's fascinating to me that this ancient practice from my culture is being mined and then appropriated and commodified, while removing everyone that looks like me,” he adds. “The philosophy of yoga is the dissolution of one's ego — and the irony is that there's so much ego being attached to all of this.”

Bhakta's exhibit is part of \*Pardon My Hindi, a project he created to explore first generation Indian American identity using humor and serious social commentary. Bhakta admits that he himself practices yoga at studios in the Bay Area, and he's not against the popularization of the practice. He simply questions the way in which it's being done. “My goal is just to bring this discussion to the table,” he says. **(Karen Macklin)**



like position, gazing up or inward toward a third eye. But as the years pass, the physical body starts to take more prominence, in the Tantra and Hatha Yoga traditions, as a tool on the yogic path of self-realization. One treasure here is a 10-page excerpt from an early 1600s Muslim Sufi book called *Bahr al-hayat* (Ocean of Life), said to contain the earliest illustrated renderings of physical yoga poses. Most of the poses shown here are seats like lotus pose, but there is one drawing of a

performing expertly executed postures in smooth, rhythmic flows — now things are really starting to look familiar. Displayed here are also numerous books promoting yoga as a way to improve one's health, including a book by Indian bodybuilder Raja of Aundh called *Surya Namaskars* (The Ten-Point Way to Health). According to the exhibit, this text from the 1920s is where our beloved sun salutations were initially birthed.

While the new physical fitness-form of yoga may have looked

FOR MORE YOGA, SEE PAGE 40 >>



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## ARTS + CULTURE YOGA

AERIAL YOGA TURNS THE  
TRADITIONAL PRACTICE UPSIDE DOWN.

# Evolution of yoga

Bay Area innovators take this timeless practice in new directions

BY STEVEN T. JONES  
steve@sfbg.com

**YOGA** Being suspended upside down in an aerial yoga swing in Peaceful Warrior position, transitioning into Happy Buddha as I reached for the Quantum Playground to deepen my stretch, I gained a new perspective on the world — and the ongoing evolution of yoga in the Bay Area.

Innovation and the cross-pollination of various ideas and practices are as quintessential to the Bay Area as yoga and other mindful approaches to self-improvement and secular spirituality. So it makes sense that local yoga teachers and entrepreneurs are developing new twists on a timeless art.

My yoga practice began in 2001, and I was fortunate to have an instructor who emphasized that yoga is about breathing more than stretching or exercise. It's about being present and maintaining that presence through the pain of life and its contortions. Inhale to lengthen, exhale to deepen; breathe in, breathe out, repeat indefinitely.

When aerial yoga instructor Jen Healy first hung me upside down in her San Rafael home and "Healyng Sanctuary" while we were dating in 2012, that focus on breathing was essential just to keep my lunch down (or up, in this case). Yoga can have that disorienting quality, particularly in the inverted postures.

And then I worked through it, finding a new world opened up on the other side where previous limits yielded to new openness and flexibility. It can be playful, as in Healy's Aerial Yoga Play swings and teacher trainings; or the partner-based AcroYoga that emerged here about 10 years ago.

"You get to play your way to a healthier and happier state of being," Healy says, calling her swings and jungle-gym-like Quantum Playground she built tools for "awakening the courageous inner child."

Or the new approaches to yoga can cultivate a deeper sense of self-awareness, purpose, and integration of our mental, emotional, and physical bodies, as instructor Dina Amsterdam strives for with her InnerYoga approach.

"Yoga is about finding balance. We are walking around so out of balance as a culture," Amsterdam says, describing her teachings as helping people better understand their inner landscape "so they can discover what is out of balance within them...InnerYoga is not a style, it's an approach to life."

San Francisco's progressive, humanist values have also helped project yogic teachings onto the sociopolitical scene through groups such as Off the Mat, Into the World (OTM), with the mission "to use the power of yoga to inspire conscious, sustainable activism and ignite grassroots social change."

A new local company called YOL is trying to marry that sense of activism with the yoga retreats to exotic locales that have become so popular, creating trips that combine yoga and meditation with volunteer work on service projects.

"I do think it's part of yoga's evolution," says YOL co-founder David Cerner. "It's taking that good feeling you get from yoga and channeling it into giving to someone else."

### A DAY TO BREATHE

In this hustle-bustle world of ours, it feels grounding and

luxurious to take a full day to breathe, to meditate, and to practice yoga. Retreats of a day to a week have become big in the yoga world, but my first one was Feb. 23 at Amsterdam's home near Mt. Tamalpais.

"Yoga in the United States, particularly in the Bay Area, became very focused on the physical component," says Amsterdam, who instead strives "to really make self-awareness and connection to essence the primary purpose of yoga."

She developed her InnerYoga teacher training in 2008 during the economic crash — since then graduating 36 teachers who employ her approach — using the mindful evolution of her own practice to meet the growing anxiety and imbalance she saw in the community.

"What I was most effective at teaching is what people were really needing," Amsterdam says. "My classes slowed way down."

I met Amsterdam through the YinYoga classes that she teaches at Yoga Tree, classes that involve holding postures for extended periods of time — from a few minutes up to a half-hour — which can open up both joints and deep emotions as practitioners breathe through their resistance.

But Amsterdam says that YinYoga is just part of InnerYoga, which involves active and passive poses, meditation, and teachings and exercises designed to connect yoga with a mindful approach to life. Its four foundations are "awareness, kindness, breath, and ease."

"I'm teaching people self-care practices both on the mat and off the mat," Amsterdam says.

That idea was the basis for OTM, which is "in the business of creating leaders and helping leaders connect to their passions," says Rebecca Rogers, who splits her professional time between teaching yoga and working for OTM on its seva fundraising campaigns.

"When you slow things down, you have more time to make choices," Rogers says, describing the notion of mindfulness that yoga helps create. "A big part of mindfulness is the ability to tune into the world."

That bridge between the yoga and political worlds will be tested this year as yogini and renowned author Marianne Williamson runs for Congress in Southern California, promoting mindfulness, a campaign that OTM's Yoga Votes project is supporting.

Between the connections to self and to the world, AcroYoga is a hybrid of yoga, acrobatics, and Thai massage, a fluid practice where partners use one another for pressure or as a platform for poses.

"I don't think there's enough safe touch in the world, so AcroYoga allows that," says Tyler Blank, who discovered the practice in 2004 and became one of its first certified teachers.

Later, in Hawaii, Blank discovered the concept of ecstatic dance — with its "contact improv" techniques that are similar to AcroYoga — and brought it to the Bay Area, where its twice-weekly events in Oakland have grown in popularity.

"I realized we could take partner yoga and start to dance with it very slowly," Blank says. "I think yoga is evolving into dance."

However yoga evolves, the Bay Area is likely to be at the center of that process. **SFBG**





BY ROBERT AVILA  
arts@sfbg.com

**THEATER** There are two sides to every road. But ask a long-haul trucker, a traveling salesman, or a pair of wandering minstrels like the Bengsons, and they'll remind you that those sides converge at the horizon line.

The Bengsons — married musician-songwriters Abigail and Shaun — met randomly through a gig in New York City back in the late aughts. A mutual attraction, immediate and fierce, led them to become engaged within weeks of their first conversation. Both then in their early 20s, with serious and eclectic musical backgrounds, they recall the courtship as a whirlwind of powerful new emotions, bright and dark. Fast on the heels of marriage came five years of traveling across the country as their own band — a sure blend of musical influences that slips across various genres, in a sort of indie folk, neo-vaudevillian, truck stop cabaret, drive-by rock opera that more or less dovetails with their daily selves. Among much else, living and learning as peripatetic artists and lovers has given them the opportunity to explore the meaning of all those feelings that led to their highly creative, itinerant relationship.

The fruit of that exploration is in the world premiere this week of *Hundred Days*, a major musical-theatrical venture carefully nurtured by Z Space and three years in the making. Directed by Anne Kauffman and with a book by Bay Area-based playwright Kate E. Ryan — both fully collaborative partners in the project, the Bengsons readily acknowledge — *Hundred Days* is something like a real-life *Once*: a true love affair cast through a darkly playful fictional story about Sarah (Abigail Bengson) and Will (Shaun Bengson), two 20-somethings who

find their powerful new love comes with a serious expiration date.

# Rocked worlds

The Bengsons take love, life, and music on the road with 'Hundred Days'

The production is no mere concert (though it rocks, loudly and well), but every inch a theatrical experience. Ryan provides a complete and involving narrative spine to the at times raucous, at times haunting musical set pieces. Moreover, *Hundred Days* features a large and talented cast of actors and musicians (including El Beh, Melissa Kaitlyn Carter, Geneva Harrison, Kate Kilbane, Jo Lampert, Amy Lizardo, Dalane Mason, Joshua Pollock, and Reggie D. White); a moody and mercurial set design by Kris Stone (aglow with post-industrial romanticism courtesy of lighting designer Allen Willner); and choreography by renowned San Francisco dance maker Joe Goode.

But at its heart are a body of songs of surprising force and subtlety, in dynamic arrangements that showcase both the Bengsons' hard-won skills as musicians and composers, as well as their exhilarating ability to convey a rare sense of emotional honesty, of uncensored feeling, in their work. Before a recent rehearsal ahead of the show's first previews, the couple sat down and shared musings on the journey that brought them here.

**SF Bay Guardian** You've described your courtship as being a kind of existential crisis, in that it suddenly put life in an unsettling new perspective.

**Shaun Bengson** It did start to feel incredibly short.

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**Abigail Bengson** It's life's irony that in rushing to live life fully you do collide more quickly with the end of it. Rushing towards life is inevitably rushing towards death. That's true of everybody. In the play, we put a timer on it, to help us talk about it in a more concrete way. But that's just how we feel every day anyway [laughs] It's just sort of the situation.

**SB** They're such big feelings, it's taken a really long time to sort them out and figure out what's going on there — a lot of the wonder, and also the neurosis and the fear — all of that is where the show came from.

**AB** The more we've unpacked what was initially just an enormous feeling of life and dread in one package, the more we've discovered how ordinary that is. I'd say that's been my primary comfort. In that moment I felt like, "I am struck by lightning. I am going to die." My experience of life is no longer separate from my experience of death. I'm finding that that is true for so many people.

**SFBG** How did five years of traveling come about?

**SB** We were living in an apartment in Brooklyn, and I had one year left on my teaching contract. We were playing in our band and working on the show. At the end of my school year, I still had the whole summer [paid]. At the same time, a friend offered to let us stay in his house for the summer. So we had these two months when we'd still have money from my teaching gig and we'd have a place to live. So we went and lived in the Berkshires for a couple of months, finished a show and set up tour dates, and left from there. We thought maybe we'd go back — maybe I could go back to teaching, if things didn't work.

**AB** I never felt that. [Shaun laughs.]

**SFBG** Have you two every attempted anything on the scale of *Hundred Days* before?

**SB and AB** No.

**AB** That was part of why we called it an opera at first. Because opera, they say, is the most collaborative art form — that you need every possible kind of artist to come in and make it happen. And that's what

Z Space has done, is allow for that.

**SB** It's been really amazing.

**AB** It's been a dream. **SFBG**

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WE GO TOGETHER: THE BENGSONS

PHOTO BY MARK LEIALOHA

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## ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For complete listings, see [www.sfbg.com](http://www.sfbg.com).

### THEATER

#### OPENING

**Mommy Queerest** Exit Studio, 156 Eddy, SF; [www.divafest.info](http://www.divafest.info). \$15-25. Opens Fri/28, 8pm. Runs Fri-Sat, 8pm. Through March 29. DIVAfest and Guerrilla Rep present Kat Evasco (who co-wrote with John Caldon) in an autobiographical solo comedy about the relationship between a lesbian daughter and her closeted lesbian mother.

**"Risk Is This ... The Cutting Ball New Experimental Plays Festival"** Tides Theater, 533 Sutter, Second Flr; [www.cuttingball.com](http://www.cuttingball.com). Free (\$20 donation for reserved seating). Five new works in staged readings, including two from Cutting Ball resident playwright Andrew Saito.

**Tipped & Tippy** Marsh Studio Theater, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Opens Sat/1, 5pm. Runs Sat, 5pm; Sun, 7pm. Through April 6. Solo performer Jill Vice performs her Fringe Festival hit.

#### ONGOING

**The Altruists** Shelton Theater, 533 Sutter, SF; [www.shewolff-theater.com](http://www.shewolff-theater.com). \$19-34. Thu-Sat, 8pm. Through March 8. She Wolf Theater performs Nicky Silver's "politically incorrect" play that exposes the real motivations behind altruistic behavior.

**Children Are Forever (All Sales are Final!)** Stage Werx Theatre, 446 Valencia, SF; [www.brownpaper-tickets.com](http://www.brownpaper-tickets.com). \$15. Fri-Sat, 8pm. Through March 22. W. Kamau Bell directs Julia Jackson in her solo show about adoption.

**Feisty Old Jew** Marsh San Francisco Main Stage, 1062 Valencia, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$32-100. Sat, 8pm; Sun, 7pm (Sun/2, performance at 2pm; March 9, performance will be a reading of Charlie Varon's *Fish Sisters*). Through March 16. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**Hundred Days** Z Space, 450 Florida, SF; [www.zspace.org](http://www.zspace.org). \$10-100. Previews Wed/26, 7pm; Thu/27-Fri/28, 8pm. Opens Sat/1, 8pm. Runs Wed and Sun, 7pm; Thu-Sat, 8pm. Through April 6. Z Space presents the world premiere of a folk rock odyssey conceived and created by Abigail and Shaun Bengson.

**An Indian Summer** Exit Theatre, 156 Eddy, SF; [www.wehavemet.org](http://www.wehavemet.org). \$20-40. Thu/27-Sat/1, 8pm. Multi Ethnic Theater presents local playwright Charles Johnson's parable of race relations in the Deep South of the 1980s. On a small stage split into two alternating scenes by a movable wall in director-designer Lewis Campbell's set, two sets of working-class residents of rural Alabama, one white and one black, have their discrete worlds unexpectedly collide. While we see it coming, there's meant to be pathos in the tangled connections among these parallel stories. Unfortunately, the artificial nature of the plot makes it hard to credit, while the desultory pace and uneven acting make the going harder still. (Avila)

**Jerusalem** San Francisco Playhouse, 450 Post, SF; [www.sfpplayhouse.org](http://www.sfpplayhouse.org). \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through March 8. SF Playhouse presents the West Coast premiere of English playwright Jez Butterworth's West End and Broadway hit, a three-act revel led by a larger-than-life rebel, a stout boozed-up drug-dealer, habitual fabulist, and latter-day Digger of sorts named Johnny "Rooster" Byron (Brian Dykstra). The dominion of this Falstaffian giant is the English countryside outside his squalid trailer door, not far from Stonehenge, where he seems to incarnate a rather dissipated version of an ancient English independence. Authorities have issued a final 24-hour eviction notice on Rooster's tin door; there are luxury apartments in the works; and there's concern in town about the underage teens who flock to Rooster like so many fledglings. The next 24 hours will be either the breaking point or the apotheosis for all Rooster has made himself out to be. In Butterworth's big-eyed comedy, we are meant to feel a stake in this outcome whether we actually



**BARFLY:**  
JILL VICE PLAYS 14 CHARACTERS  
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PHOTO BY CHRISTINA MCNEILL

like Rooster or not — his independence, the scope of his life and vision, suggests the outer limit of possibility in

an ever more disciplined and circumscribed world. Director Bill English and his large cast dive into the comedy with gusto, but somehow the drama, the larger stakes in the storyline, falls short. (Avila)

**Lovebirds** Marsh San Francisco Studio, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Through March 15. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."

**Napoli!** ACT's Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$10-120. Wed-Sat, 8pm (also Sat, 2pm); Sun, 2pm; Tue, 7pm (Tue/4, show at 8pm). Through March 9. American Conservatory Theater performs a new translation of Eduardo de Filippo's poignant Italian comedy.

**The Scion** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-60. Thu/27-Fri/28, 8pm; Sat/1, 5pm. Brian Copeland's fourth solo show takes on "privilege, murder, and sausage."

**Shit & Champagne** Rebel, 1772 Market, SF; [shitandchampagne.eventbrite.com](http://shitandchampagne.eventbrite.com). \$25. Fri/28-Sat/1, 8pm. D'Arcy Drollinger is Champagne White, bodacious blonde innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman (with high-flying choreography by John Paoillo, Drollinger, and Matthew Martin), this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

**The Speakeasy** Undisclosed location (ticket buyers receive a text with directions), SF; [www.the-speakeasy.org](http://www.the-speakeasy.org). \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Through March 15. Boxcar Theatre presents Nick A. Olivero's re-creation of a Prohibition-era saloon, resulting in an "immersive theatrical experience involving more than 35 actors, singers, and musicians."

**Twelfth Night** Intersection for the Arts, 925 Mission, SF; [www.calshakes.org](http://www.calshakes.org). \$20. Thu/27-Sun/2, 8pm (also Sun/2, 2pm). California Shakespeare Theater kicks off its 40th anniversary season with a touring performance of Shakespeare's classic romance, featuring an all-female cast.

**Ubu Roi** Exit on Taylor, 277 Taylor, SF; [www.cuttingball.com](http://www.cuttingball.com). \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through March 9. Cutting Ball Theater performs Alfred Jarry's avant-garde parody of Shakespeare's *Macbeth*, presented in a new translation by Cutting Ball artistic director Rob Melrose.

**The World of Paradox** Garage, 715 Bryant, SF; [www.paradoxmagic.com](http://www.paradoxmagic.com). \$12-15. Opens Mon/24, 8pm. Runs Mon, 8pm (no show March 10). Through April 7. Footloose presents David Facer in his solo show, a mix of magic and theater.

**Yellow** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm;

Sun, 2pm. Through March 23. New Conservatory Theatre Center performs the Bay Area premiere of Del Shores' Mississippi-set family drama.

**The World's Funniest Bubble Show** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$8-11. Sun, 11am. Through March 9. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh.

#### BAY AREA

**Can You Dig It? Back Down East 14th — the 60s and Beyond** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$20-35. Fri/28, 8pm; Sat/1, 8:30pm. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh).

*Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. *Note: review from an earlier run of the show.* (Avila)

**Gideon's Knot** Aurora Theatre, 2081 Addison, Berk; [www.auroratheatre.org](http://www.auroratheatre.org). \$32-60. Wed/26-Sat/1, 8pm; Sun/2, 2 and 7pm. Aurora and director Jon Tracy's Bay Area premiere of Johnna Adams' two-hander features strong acting, strong enough almost to make us believe in its premise. A harried mother named Corryn (a terrific Jamie J. Jones) arrives at the empty middle-school classroom overseen by a distracted teacher, Heather (a subdued yet agitated Stacy Ross). Corryn, proud but somehow desperate, admits to having not slept. Heather initially doesn't know why she's there — until it becomes clear she's the mother of a recent suicide, who has come to keep her appointment for a parent-teacher conference. Their conversation centers on Corryn's son's last assignment, a short story, one his teacher sees as nothing but "hate-filled poisonous attacks," but his mother calls "poetry." Playwright Adams advances the dramatic tension by tacking this way and that around her subject, but loses sight of the shore meanwhile. (Avila)

**The House That Will Not Stand** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-59. Tue and Thu-Sat, 8pm (also Sat and March 13, 2pm); Wed, 7pm; Sun, 2 and 7pm. Through March 16. July 4, 1836: As a white New Orleans patriarch (Ray Reinhardt) passes from the scene, under somewhat mysterious circumstances, his longtime mistress, Beartrice (an imposing, memorable Lizan Mitchell), and their daughters (the charmingly varied trio of Joniece Abbott-Pratt, Flor De Liz Perez, and Tiffany Rachelle Stewart) — all free women of color — vie for dominance while trying to secure their respective futures in Berkeley Rep's sumptuous and beautifully acted world premiere. Nationally acclaimed playwright and Oakland native Marcus Gardley (*And Jesus Moonwalked the Mississippi*; *This World in a Woman's Hands*) brews up a historically rich and revealing, as well as witty and fiery, tale. (Avila)

**A Maze** Ashby Stage, 1901 Ashby, Berk; [www.justtheater.org](http://www.justtheater.org). \$20-25. Wed-Sat, 8pm; Sun, 5pm. Through March 9. Following a well-received run last summer at Live Oak Theater, Just Theater's West Coast premiere of Pittsburgh-based playwright Rob Handel's 2011 jigsaw drama gets a second life, courtesy of presenter Shotgun Players, in this remounting at Ashby Stage. Half the pleasure of a play like this is the unfolding of its serpentine plot, which becomes much more linear in the second half but initially seems to hover around three very disparate situations: 17-year-old Jessica (Fannie Morrison), recently escaped from eight years of captivity, prepares for an interview with a Barbara Walters-like TV journalist (Lauren Spencer); Oksana (Sarah Moser) and Paul (Harold Pierce), who head up their own highly successful rock band are in the midst of a tough transition as Oksana checks Paul into rehab; and a fairytale King (Lasse Christensen) responds to the Queen's (Janis DeLucia) news that they are about to have an "heir" by beginning construction on a gigantic, seemingly endless maze. As the three storylines begin to coalesce, the play asks us to consider questions about artistic liberty, authorship, responsibility, human connection — big themes like that. It does so in a mostly playful, only slightly eerie way, and the proceedings unfold with generally solid acting, if not always persuasive dialogue. (Avila) **SFBG**



BY CHERYL EDDY

cheryl@sfbg.com

**LIT** True-crime fans will know the name Harold Schechter: the prolific author and Queens College professor has written books on such nefarious characters as H.H. Holmes, Albert Fish, and Ed Gein, as well as mystery novels centered around Edgar Allan Poe. His latest is *The Mad Sculptor: The Maniac, The Model, and the Murder that Shook the Nation* (Amazon Publishing/New Harvest, 386 pp., \$24 hardcover, \$9.99 eBook). It tells the disturbing story of Robert Irwin, a talented yet deeply troubled sculptor who slaughtered three people, including the mother and glamorous sister of a woman he was obsessed with, in 1937 New York City.

The killings — which took place in an upscale neighborhood that was, oddly, no stranger to violence — seized the public's imagination, and the police investigation and Irwin's trial were exhaustively covered by the tabloid media. Though the case has largely been forgotten today, the story still makes for undeniably compelling reading. I called up Schechter to learn more.

**SF Bay Guardian** *How did you come across the story of Robert Irwin?*

**Harold Schechter** For my last book — *Psycho USA: Famous American Killers You Never Heard Of* — I was looking at crimes that had generated a lot of publicity in their time, but had since faded from public memory. The Irwin case was one that I became fascinated with. I wrote an entry on it in that book, but the more I looked into it, the more substantial a subject it seemed.

Originally, [*The Mad Sculptor*] was just going to be about the Irwin case, but then I kept coming across references to these other tabloid-sensation crimes that had occurred in the same neighborhood, Beekman Place, in the span of 18 months. So that became the book.

**SFBG** *What transforms a crime into a "tabloid-sensation" crime?*

**HS** I just came across this really interesting quote from a well-known book that was published in the 1930s. The person said, referring to [1922's highly publicized] Hall-Mills murder case, "The Hall-Mills case had all the elements needing to satisfy an exacting public taste for the sensational. It was grisly, it was dramatic, it involved wealth and respectability. It had just the right amount of sex interest, and in addition, it took place close to the great metropolitan nerve center of the American press."

When I write my books, I look



## Writing in the dark

True-crime author Harold Schechter talks murder and 'The Mad Sculptor'

for crimes that have a certain kind of story to them. It's not just the gruesomeness of the murder, or the number of murders. Some of the most famous crimes in American history, like the Leopold and Loeb case, just involved one single murder. But it had colorful characters involved, plus that combination of money, violence, and sex. In the case of Robert Irwin, the mere fact that the tabloids could call him "The Mad Sculptor" made it immediately gripping. It conjures up all of these horror-movie elements.

**SFBG** *Other than newspapers, what were your research sources?*

**HS** The psychiatrist who treated [Irwin], Fredric Wertham, was another thing that attracted me to the case. I've been interested in him for many years, partly because of his connection to the comic-book industry. [Wertham wrote 1954's *The Seduction of the Innocent*, which accused comic books of contributing to juvenile delinquency.] Also, the second true-crime book I ever wrote was *Deranged*, about cannibal pedophile Albert Fish, and Wertham had been *his* psychiatrist, too.

When Wertham died [in 1981], his wife donated all of his papers to the Library of Congress with the stipulation that they not be made available to scholars for, I think, 25 years. But just when I started to work on the Irwin book, Wertham's papers became available. There's a tremendous amount of material in his archives, so that was a very important source. And then, you know, the New York Public Library, and different New York archives and historical societies.

**SFBG** *One unusual aspect of the Irwin case was that victim Veronica Gedeon had modeled for true-crime*

*magazines, like Inside Detective.*

**HS** I was aware of those magazines, but I didn't quite realize how many there were. There were dozens of these lurid pulp detective magazines and true crime magazines, and they always had very sensationalistic painted covers, generally of scantily clad women being threatened in various ways. But the articles themselves were often quite well-researched and skillfully written, and they were all lavishly illustrated, including some

actual crime-scene photographs, and dramatizations of them.

Ronnie Gedeon had posed in a bunch of them, always wearing a negligee or whatever, about to be strangled or shot. And of course, all of the tabloids kept pointing out that there were all of these premonitions of her murder in those photographs. Again, you can't beat that combination of sex, violence, the trendy neighborhood, this madman who was a sculptor, an artist. It was just, as I say in my book, a kind of perfect storm of prurience.

**SFBG** *The Mad Sculptor is both true-crime book and history lesson. It really gives a good sense of what NYC life was like at the time.*

**HS** I see my books really as social histories. I feel very strongly that you can learn as much about a cultural moment from the particular crimes that the public is obsessed with as you can from looking at what movies are popular, or what heroes are worshipped. The Manson case tells you as much about the 1960s as the Beatles do. The Leopold and Loeb case tells you a great deal about the underlying fears and anxieties of the 1920s.

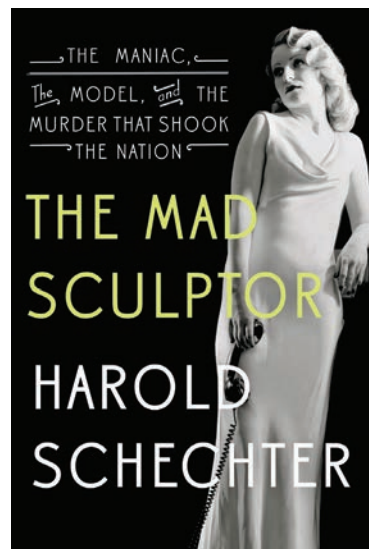
**SFBG** *Your books always have such great titles: Fiend, Deviant, Bestial. What's the naming process like?*

**HS** I started with *Deviant*, about Ed Gein. At the time, I chose it because I'd been doing a lot of thinking about horror fiction and horror movies. The narrative structure of so much horror has to do with somebody who's kind of following the straight and narrow path, and then just takes the wrong turn, like in [the Gein-inspired] *Psycho*. Horror is often about deviating from your usual path and ending up in some nightmarish world. So *Deviant* was chosen for that reason.

Then, for some reason, I got it into my head that it would be cool to write a trilogy of books that begin with the letter "D." Partly maybe because there were so many creepy "D" words. So I wrote *Deranged*, then *Depraved*. At that point I kind of ran out of "D" words, but I had already established this one-word thing, so I did *Fiend* and *Bestial* and *Fatal*.

At that point, I was starting to get away from just writing about serial killers. So when I wrote my book *The Devil's Gentleman*, I kind of abandoned the one-word title. But I have to say, I've always been kind of proud of my ability to come up with cool titles! Of course, *The Mad Sculptor* — sometimes they name themselves. **SFBG**

[www.haroldschechter.com](http://www.haroldschechter.com)



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## ARTS + CULTURE ON THE CHEAP



**THE OLD MINT, PICTURED IN A VINTAGE PHOTOGRAPH, PLAYS HOST TO THE SAN FRANCISCO HISTORY EXPO SAT/1-SUN/2.**

Listings are compiled by Guardian staff. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Selector.

### THURSDAY 27

**Lisbeth Haas** California Historical Society, 678 Mission, SF; [saintsandcitizens.eventbrite.com](http://saintsandcitizens.eventbrite.com). 6pm, \$5. Author and UC Santa Cruz professor Haas discusses her book *Saints and Citizens: Indigenous Histories of Colonial Missions and Mexican California*.

**Rachel Kushner** City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](http://www.citylights.com). 7pm, free. The author celebrates the paperback release of *The Flame Throwers*.

**Michelle Richmond** Drew School Theater, 2901 California, SF; (415) 409-3739. 7pm, free. The author (*The Year of Fog*) discusses her new novel, *Golden State*, and her new short story collection, *Hum*.

### FRIDAY 28

**“Michio Kaku: The Scientific Quest to Understand and Empower the Mind”** First Congregational Church of Berkeley, 2345 Channing, Berk; [www.brownpapertickets.com](http://www.brownpapertickets.com). 7:30pm, \$15. The San Jose native, theoretical physicist, author, and co-creator of the string theory discusses “the future of the mind” in this event hosted by KPFA Radio.

### SATURDAY 1

**“The Art of Living Black Open Studios”** Oasis Gallery at American Steel Studios, 1960 Mandela Parkway, Oakl; [facebook.com/TheArtOfLivingBlack2013](http://facebook.com/TheArtOfLivingBlack2013). 11am-6pm. Through Sun/2. Free. One stop on a multi-gallery tour highlighting works by over 50 local African American artists; check out the Facebook page (it’s updated to 2014, despite that URL) for more details.

**“Mardi Gras Weekend at Playland-Not-at-the-Beach”** Playland-Not-at-the-Beach, 10979 San Pablo, El Cerrito; [www.playland-not-at-the-beach.org](http://www.playland-not-at-the-beach.org). 10am-5pm. Through Sun/2. \$10-15. Enjoy the museum’s historic amusement games, plus take part in mask-making and other Mardi Gras special activities.

**“San Francisco History Expo: Piecing Together Our Past”** Old Mint, 88 Fifth St, SF; [www.sfhistoryexpo.org](http://www.sfhistoryexpo.org). Today, 11am-5pm; Sun/2, 11am-4pm. \$5 (children under 12, free; no one turned away for lack of funds). The San Francisco Museum and Historical Society presents this fourth annual event, bringing together over 60 local history groups, genealogists, small museums, and libraries to celebrate the unique history of San Francisco. Plus: films, storytelling, a treasure hunt, presentations about the histories of Angel Island and the Presidio, and more.

**“White Elephant Sale”** White Elephant Sale Warehouse, 333 Lancaster, Oakl; [www.whiteelephantsale.org](http://www.whiteelephantsale.org). 10am-4pm. Through Sun/2. Free. Calling all bargain hunters: Now in its 55th (!) year, this sale hosted by the Oakland Museum Women’s Board benefits the Oakland Museum of California. Expect a huge array of clothing, books, household goods, sports equipment, furniture, and more.

### SUNDAY 2

**“A Home Bringing for Amiri Baraka”** Emerald Tablet, 80 Fresno, SF; [www.emtab.org](http://www.emtab.org). 7pm, free. Musicians and poets — including Diane di Prima, Lawrence Ferlinghetti, and David Meltzer — pay tribute to the late writer and activist.

**“Poetry Unbound #10”** Art House Gallery, 2905 Shattuck, Berk; [berkeleyarthouse.wordpress.com](http://berkeleyarthouse.wordpress.com). 5pm, \$5 (no one turned away for lack of funds). With featured readers Joan Gelfand, David Shaddock, and Todd Temkin, plus a brief open mic hosted by Clive Matson and Richard Loranger.

**Nellie Wong** Eastwind Books of Berkeley, 2066 University, Berk; [www.asiabookcenter.com](http://www.asiabookcenter.com). 3pm, free. The Chinese-American poet and activist reads from her latest, *Breakfast Lunch Dinner*, inspired by her Oakland childhood working in her family’s Chinese restaurant.

### MONDAY 3

**“Going Rogue: Planets Without Parent Stars in the Galaxy”** Morrison Planetarium, California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF; [www.calacademy.org](http://www.calacademy.org). 7:30pm, \$8-12 (advance tickets required, as seating is limited). Jacqueline Faherty, Hubble Fellow at the Carnegie Institute of Washington, discusses how “free-floating planets” help us understand planet formation and evolution.

### TUESDAY 4

**Eleven/Eleven Journal release party** City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](http://www.citylights.com). 7pm, free. Hugh Behm-Steinberg hosts this celebration of issue 15, with readings from contributors.

**“Reel San Francisco Stories: An Annotated Filmography of the Bay Area”** Mechanics’ Institute, 57 Post, SF; [milibrary.org/events](http://milibrary.org/events). 6pm, \$15. Christopher Pollock discusses his book showcasing films shot in the Bay Area, as well as actors and directors who call the Bay Area home. **SFBG**





A STUDIO H STUDENT  
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FACTORY

# Constructing change

Despite bureaucracy, an innovative school program elevates lives in 'If You Build It'

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** Two of the most deep-rooted national-character-defining American tropes are a) that we are a profoundly self-reliant people, and b) the Horatio Alger myth that anyone can go from "rags to riches" if they have a good heart and a tireless work ethic.

Despite their enduring popularity, neither has aged very well in terms of real-world application of late. Globalization has moved offshore many of the jobs and services that corporatization had already removed from the small businesses that sustained smaller communities. And the Horatio Alger myth? Please. It was a highly effective weapon of mass distraction 150 years ago, and it's even more so now.

As the musical chairs of sustainable life in our society are steadily winnowed, hope continues to be pegged on education — where funding for music classes went away long ago, and probably chairs are next — because, really, what else is out there for most people? But public K-12 gets worse and worse, while higher education gets ever more expensive and less valuable. (Of course, without it you're even more screwed.) Recent years' legislated focus on test scores has helped make lower education grindingly tedious for most students at a time when they more desperately need to succeed at it than ever to have *any* chance at an adulthood that doesn't pledge allegiance to Sam Walton (and food stamps). Even if there were money for it, who is interested in innovating (rather than just privatizing) public education?

*If You Build It* is a documentary about two people who, in fact, are actively interested in just that: Emily Pilloton and Matthew Miller are partners in Project H Design, which runs Studio H, a program that draws on their architecture and design training to train middle-to-high schoolers in those disciplines while hopefully bettering their personal futures and communities as a whole. They get a chance to put their ideals (and curriculum) into practice when they're hired for a year by Chip Zullinger, the "visionary" new superintendent of schools in Bertie County, North Carolina's poorest. It's so badly off that the opening of a Domino's Pizza in county seat Windsor represents a major boon to area employment. There's "no reason to stay here" for local youth, no opportunity and little hope of any developing, making Bertie a perfect laboratory for H's experiment in ground-up community self-improvement.

But this "design bootcamp" has barely begun when Zullinger is canned by the school board for unspecified "numerous disagreements," and all his new projects are immediately shut down. In desperation, Pilloton and Miller offer to continue without salaries (foundation grants are in place to cover their basic equipment and materials), so they're given the go-ahead. Why not? They're a freebie, now.

The 10 junior class members who've signed up are a racial mix. Expecting "a class where we'd make little toys or somethin'," they're instead challenged to figure out the basic tenets of design themselves in a series of increas-

ingly complex, locally relevant projects. The first is to create individual boards for "cornholing" — something that hereabouts does *not* mean what you're thinking right now, being more a sort of beanbag-toss game — the next constructing idiosyncratic chicken coops. (This is taken seriously enough that chickens are kept in the shop studio in order to study their behaviors and preferences.) Finally, there's a competition to design a downtown farmers market building — something the area badly needs, as there's no outlet for local produce and the sole available supermarket's monopoly allows it to price-gouge.

For the students — despite varying discipline, some admittedly due to the oppressively hot weather during actual market construction — Studio H is a complete win, empowering and inspiring, engaging like nothing else available at school. The completed market is, it seems, a triumph, generating new businesses and jobs even outside its own roof. Yet even after a successful second academic year, the school board again declines to budget salaries for Pilloton and Miller. Maybe, as the latter

learned after building a "gift" house in Detroit that ended up abandoned and trashed, people simply can't appreciate, feel a sense of ownership or responsibility toward something they've been given for free.

At least that's the lesson suggested by Patrick Creadon's documentary. But for a movie about a program that in turn is about rebuilding communities, *If You Build It* doesn't really seem interested in this particular community. Of course we get the usual establishing shots indicating that, yes, this is a certifiable Hicksville. But we never hear from school board members, from Zullinger after he's fired, or from parents aside from the grateful ones of Project H students. When we see kids passively digesting various curricula at computer monitors (even phys ed is partly online), we're left to assume this is simply a matter of bad, even stupid adult judgment: Can't they see these teenagers are dangerously unengaged?

On the other hand, maybe Bertie County simply doesn't have money for more than a bare minimum of on-site teaching staff. Maybe the supe's innovations didn't fly with the board because they meant cutting other essential programs. Who knows? We don't, because that kind of key info isn't here. Nor, really, is much character insight — we see little of the students' lives outside class, and the Studio H duo (partners personally as well as professionally) come off a bit colorlessly, because they're not viewed very fully, either.

Despite these flaws, *If You Build It* nonetheless demonstrates how public education still has near-infinite potential to shape lives and whole communities for the better — at least if it pretty much does a full 180 from the direction it's been headed in for some time. Pilloton and Miller are currently doing their thing at a charter school right here, in Berkeley. That's great, but also somewhat disappointing, because it's precisely places like Bertie County that need their like so much more critically, and are drastically less likely to get it. **SFBG**

IF YOU BUILD IT opens Fri/28 in Bay Area theaters.



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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

**HUMP! Tour** This new touring program pulls together a best-of collection from the first eight years of the annual Seattle-Portland amateur porn festival founded, curated and hosted by Savage Love columnist and queer pundit Dan Savage. “Amateur” is a slippery term here, as the general quality has improved greatly since HUMP! started in 2005 — maybe the truer distinction to make is that these movies are made by mostly anonymous (presumed) non-pros for shared amusement rather than profit. Or, frequently, arousal: Shorts like the mockumentary *Mythical Proportions: Centaur Love in Contemporary America* (“My fantasy often takes place in a meadow, and he emerges from a mist ... his cum tastes like mountain spring water”) or hilarious time-travel fantasy *Go Fuck Yourself* are just comedies, period, with no real sexual content. On the other hand, humor and actual sexy-making match up in the likes of self-explanatory *Dungeons & Dragons Orgy*, as well as more straightforward porn mini-scenarios like *Hot N’ Saucy Pizza Boy* (yes, he makes a large delivery). Highlights in terms of both filmmaking and content include the genuinely erotic *Edged* (about a conditional blind date with restraints), *Ouroboroughs* (a hookup reword from climax to first eye contact), the stop-motion fun of *Magic Luv 2000*, and *Krutch* (a woman demonstrates some private uses for the cane she needs to walk publicly). In the fetish realm, an eye-opener is *Fun With Fire*, whose happily hyperventilating thrill seeker at one point rationalizes “It’s just a fireball on my cunt, that’s all, no big deal.” Other shorts are just one-joke prospects, some clever, some not. But there’s a so-what-we’re-just-gooing-anyway esprit even to the dumbest among them that makes this a pleasant 75 minutes or so. Since SF is already the capital of “alternative” porn, HUMP! may not seem so transgressive here as it plays up north. Still, should inspiration strike, you have plenty of time yet to craft your own entry for the 2014 edition in November. *Roxie*. (Harvey)

**If You Build It** See “Constructing Change.”

(1:25) *Opera Plaza, Shattuck, Smith Rafael. Non-Stop* An air marshal (Liam Neeson) battles to save a plane full of passengers when a texting terrorist (textorrist?) starts issuing high-stakes demands. (1:50) *Presidio, Shattuck. Stalingrad* Behold, Russia’s highest-grossing blockbuster of all time, which presents (in 3D IMAX) a very small story contained within the enormous titular World War II battle, previously dramatized by the West in 2001’s *Enemy at the Gates*. *Stalingrad* begins in the aftermath of the 2011 Japanese earthquake, in which an aid worker tells stories to a group of trapped German tourists as they await rescue. Seems the man’s mother, a Russian teenager during the Battle of Stalingrad, met five Red Army soldiers who bonded while fighting the invading Nazis, and helped her survive while all kinda, sorta, falling for her at the same time. There are plenty of lavish battle scenes for war-movie buffs — likely the only people who will seek out this film during its limited US run, and it *is* interesting to see a WW2 tale with zero American perspective or involvement — but the film is earned to a fault, with plot holes that may or may not be a result of cultural and language barriers. And speaking of the plot: isn’t the bloody, epic tale of Stalingrad compelling enough without awkward romance(s) shoe-horned in? Eliminate that, and you eliminate the need for that ham-fisted frame story, too. (2:15) *1000 Van Ness*. (Eddy)

**7 Boxes** A teenager is tasked with conveying seven mysterious parcels through downtown Asunción in this Paraguayan thriller. See review at www.sfbg.com. (1:45) *Roxie*.

ONGOING

**American Hustle** David O. Russell’s *American Hustle* is like a lot of things you’ve seen before — put in a blender, so the results are too smooth to feel blatantly derivative, though here and there you taste a little *Boogie Nights* (1997), *Goodfellas* (1990), or whatever. Loosely based on the Abscam FBI sting-scandal of the late 1970s and early ‘80s (an opening title snarks “Some of this actually happened”), *Hustle* is a screwball crime caper almost entirely populated by petty schemers with big ideas almost certain to blow up in their faces. It’s love, or something, at first sight for Irving Rosenfeld (Christian Bale) and Sydney Prosser (Amy Adams), who meet

RUSSIAN BLOCKBUSTER STALINGRAD OPENS FRI/28.

PHOTO COURTESY OF COLUMBIA PICTURES



at a Long Island party circa 1977 and instantly fall for each other — or rather for the idealized selves they’ve both strained to concoct. He’s a none-too-classy but savvy operator who’s built up a mini-empire of variably legal businesses; she’s a nobody from nowhere who crawled upward and gave herself a bombshell makeover. The hiccup in this slightly tacky yet perfect match is Irving’s neglected, crazy wife Rosalyn (Jennifer Lawrence), who’s not about to let him go. She’s their main problem until they meet Richie DiMaso (Bradley Cooper), an ambitious FBI agent who entraps the two while posing as a client. Their only way out of a long prison haul, he says, is to cooperate in an elaborate Atlantic City redevelopment scheme he’s concocted to bring down a slew of Mafioso and presumably corrupt politicians, hustling a beloved Jersey mayor (Jeremy Renner) in the process. Russell’s filmmaking is at a peak of populist confidence it would have been hard to imagine before 2010’s *The Fighter*, and the casting here is perfect down to the smallest roles. But beyond all clever plotting, amusing period trappings, and general high energy, the film’s ace is its four leads, who ingeniously juggle the caricatured surfaces and pathetic depths of self-identified “winners” primarily driven by profound insecurity. (2:17) *Metreon, 1000 Van Ness, Piedmont, Presidio, Shattuck, Sundance Kabuki*. (Harvey)

**Dallas Buyers Club** *Dallas Buyers Club* is the first all-US feature from Jean-Marc Vallée. He first made a splash in 2005 with *C.R.A.Z.Y.*, which seemed an archetype of the flashy, coming-of-age themed debut feature. Vallée has evolved beyond flashiness, or maybe since *C.R.A.Z.Y.* he just hasn’t had a subject that

seemed to call for it. Which is not to say *Dallas* is entirely sober — its characters partake from the gamut of altering substances, over-the-counter and otherwise. But this is a movie about AIDS, so the purely recreational good times must eventually crash to an end. Which they do pretty quickly. We first meet Ron Woodroof (Matthew McConaughey) in 1986, a Texas good ol’ boy endlessly chasing skirts and partying nonstop. Not feeling quite right, he visits a doctor, who informs him that he is HIV-positive. His response is “I ain’t no faggot, motherfucker” — and increased partying that he barely survives. Afterward, he pulls himself together enough to research his options, and bribes a hospital attendant into raiding its trial supply of AZT for him. But Ron also discovers the hard way what many first-generation AIDS patients did — that AZT is itself toxic. He ends up in a Mexican clinic run by a disgraced American physician (Griffin Dunne) who recommends a regime consisting mostly of vitamins and herbal treatments. Ron realizes a commercial opportunity, and finds a business partner in willowy cross-dresser Rayon (Jared Leto). When the authorities keep cracking down on their trade, savvy Ron takes a cue from gay activists in Manhattan and creates a law evading “buyers club” in which members pay monthly dues rather than paying directly for pharmaceutical goods. It’s a tale that the scenarists (Craig Borten and Melisa Wallack) and director steep in deep Texan atmospheric, and while it takes itself seriously when and where it ought, *Dallas Buyers Club* is a movie whose frequent, entertaining jauntiness is based in that most American value: get-rich-quick entrepreneurship. (1:58) *California, Embarcadero*. (Harvey)

**Endless Love** Just about everything about this very, very loose rework of the 1981 Franco Zeffirelli schmaltzathon-slash-cinematic stab at Scott Spencer’s well-regarded novel — apart from Alex Pettyfer’s infallible chest — is endlessly laughable. The Zeffirelli effort was dedicated to the nation’s sexualization of all things Brooke Shields, with an added Reagan-era rebuff of perceived loosey-goosey boomer mores. Mixed messages, certainly, but that was a different time and place, and instead of viewing youthful sexual obsession-cum-romance as an almost-anarchic force of nature, threatening life, limb, and everything we hold dear, this venture defuses much of that dangerous passion and turns it all into a fairly weak broth of watered-down *Romeo and Juliet*. Here, Jade (Gabiella Wilde) is the privileged, golden-girl bookworm who has no social life — her family, headed by control-freak doctor dad (Bruce Greenwood), has been preoccupied with the care and finally passing of her beloved, cancer-stricken brother. Enter hunky po’ boy David (Pettyfer), who finds a way into a lonely girl’s heart, with, natch, his social savvy and fulsome peccs. Standing in the way of endless love? A great medical internship for Jade and a bossy pants father who worked very hard to

get that internship for her. *Pfft*. Love finds its work-around amid those low stakes, and we’re all left marveling at Wilde’s posh, coltishly thin limbs and Pettyfer’s depthless dimples. (1:44) *Metreon, 1000 Van Ness*. (Chun)

**Gloria** The titular figure in Sebastian Lelio’s film is a Santiago divorcee and white collar worker (Paulina Garcia) pushing 60, living alone in a condo apartment — well, almost alone, since like *Inside Llewyn Davis*, this movie involves the frequent, unwanted company of somebody else’s cat. (That somebody is an upstairs neighbor whose solo wailings against cruel fate disturb her sleep.) Her two children are grown up and preoccupied with their adult lives. Not quite ready for the glue factory yet, Gloria often goes to a disco for the “older crowd,” dancing by herself if she has to, but still hoping for some romantic prospects. She gets them in the form of Rodolfo (Sergio Hernandez), who’s more recently divorced but gratifyingly infatuated with her. Unfortunately, he’s also let his daughters and ex-wife remain ominously dependent on him, not just financially but in every emotional crisis that affects their apparently crisis-filled lives. The extent to which Gloria lets him into her life is not reciprocated, and she becomes increasingly aware how distant her second-place priority status is whenever Rodolfo’s other loved ones snap their fingers. There’s not a lot of plot but plenty of incident and insight to this character study, a portrait of a “spinster” that neither slathers on the sentimental uplift or piles on melodramatic victimizations. Instead, *Gloria* is memorably, satisfyingly just right. (1:50) *Embarcadero, Smith Rafael*. (Harvey)

**The Great Beauty** The latest from Paolo Sorrentino (2008’s *Il Divo*) arrives as a high-profile contender for the Best Foreign Language Film Oscar, already appointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment. Yes, it seems to say, you are in the presence of this auteur’s masterpiece. But it’s somebody else’s, too. The problem isn’t just that Fellini got there first, but that there’s room for doubt whether Sorrentino’s homage actually builds on or simply imitates its model. *La Dolce Vita* (1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilaratingly messy and debatably profound. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it’s like a never-ending pirouette performed by a prima dancer with a hernia. There’s statuary, a women’s choral ensemble, an on-screen audience applauding the director’s baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of “style.” (2:22) *Opera Plaza*. (Harvey)

**Her** Morose and lonely after a failed marriage, Theodore (Joaquin Phoenix) drifts through an appealingly futuristic Los Angeles (more skyscrapers, less smog) to his job at a place so hipster-twee it probably will exist someday: beautifulhandwrittenletters.com, where he dictates flowery missives to a computer program that scrawls them onto paper for paying customers. Theodore’s scripting of dialogue between happy couples, as most of his clients seem to be, only enhances his sadness, though he’s got friends who care about him (in particular, Amy Adams as Amy, a frumpy college chum) and he appears to have zero money woes, since his letter-writing gig funds a fancy apartment equipped with a sweet video-game system. Anyway, women are what gives Theodore trouble — and maybe by extension, writer-director Spike Jonze? — so he seeks out the ultimate gal pal: Samantha, an operating system voiced by Scarlett Johansson in the year’s best embodied performance. Thus begins a most unusual relationship, but not so unusual; Theodore’s friends don’t take any issue with the fact that his new love is a machine. Hey, in *Her*’s world, everyone’s deeply involved with their chatty, helpful, caring, always-available OS — why *wouldn’t* Theo take it to the next level? Inevitably, of course, complications

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**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-12. Cine+ Mas SF Latino Film Series: **Lemon** (Brownson and Levison, 2012), Wed, 7. "Adjectives in the Halting Speech: Films by Jonathan Schwartz," Thu, 7. Noise Pop: **Revenge of the Mekons** (Angio, 2013), Fri, 7; **Bayou Maharajah: The Tragic Genius of James Booker** (Keber, 2013), Fri, 9; **Kids Like You and Me** (Cody, 2013), Sun, 4. Other Cinema: "SisPics:" **The Motherhood Archives** (Lusztig, 2014), Sat, 8:30. With Irene Lusztig in person; a percentage of proceeds goes to SF's Internet Archives. **BALBOA THEATRE** 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. **Broken Eggs: The Looming Retirement Crisis in America**, Wed, 5. "Popcorn Palace:" **The Secret of NIMH** (Bluth, 1982), Sat, 10am. Matinee for kids. Academy Awards party with live commentary by MC Reed Kirk Rahlmann, Sun, 4. Advance tickets advised. **BAY MODEL** 2100 Bridgeway, Sausalito; www.tiburonfilmfes-



tival.com. Free. **Decoding Deepak** (Chopra, 2012), Tue, 6. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**No Country for Old Men** (Coen and Coen, 1997), Wed, 7, and **A Serious Man** (Coen and Coen, 2009), Wed, 9:15. •**Star 80** (Fosse, 1983), Thu, 7, and

**Mulholland Drive** (Lynch, 2001), Thu, 9. "Lesbians Who Teach Summit," Fri. More info at lesbianswhoteach.org/summit. Call for Sat-Tue program info. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. times. "Oscar Nominated Short Films 2014," call for dates and times. **Gloria** (Lelio, 2013), call for dates and times. **If You Build It** (Creadon, 2013), Sat, 7. **"CINEQUEST FILM FESTIVAL 2014"** Various venues, San Jose; www.cinequest.org. Film festival with narrative, documentary, and short films, plus tributes to Neil Gaiman, Christopher Meloni, and others, March 4-16. **GOETHE-INSTITUT SAN FRANCISCO** 530 Bush, SF; goethe.de/ins/us/saf/en/index.htm. \$5. **Sisters** (Wild, 2013), Wed, 6:30. **MECHANICS' INSTITUTE** 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Villains We Love:" **Ripley's Game** (Cavani, 2003), Fri, 6. **PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **There's Always Tomorrow** (Sirk, 1956), with lecture by Emily Carpenter, Wed, 3:10. "African Film Festival 2014:" **Nairobi Half Life** (Tosh Gitonga, 2012), Wed, 7. "The

Brilliance of Satyajit Ray:" **Rabindranath Tagore** (1961), Thu, 7. "Against the Law: The Crime Films of Anthony Mann:" **Side Street** (Mann, 1950), Fri, 7. "Jean-Luc Godard: Expect Everything from Cinema:" **Une femme mariée** (1964), Fri, 8:45. "Afterimage: Kamran Shirdel:" "The Films of Kamran Shirdel (1965-80)," Sat, 5:30. With Kamran Shirdel in person. "Jokers Wild: American Comedy, 1960-1989:" **The Apartment** (Wilder, 1960), Sat, 8:30. "Rediscovered:" **Too Much Johnson** (Welles, 1938), Mon, 7. **PARAMOUNT THEATRE** 2025 Broadway, Oakl; www.ticketmaster.com. \$5. **Roman Holiday** (Wyler, 1953), Fri, 8. **ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **7 Boxes** (Maneglia, 2014), Feb 28-March 6, 7, 9 (also Sat-Sun, 3, 5). "Hump! Tour," films from the Hump! Film Festival, Fri-Sat, 6, 8, 10 (also Sat, 3). This event, \$20; more info at www.humptour.com. **VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Last Rites of the Vortex Room:" •**Spectre** (Donner, 1977), Thu, 9, and **Shadowman** (Franju, 1975), Thu, 11. **YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "Design and Architecture Films Showcase:" **Design is One: Lella and Massimo Vignelli** (Brew and Guerra, 2013), Thu-Sat, 7:30; Sun, 2. **SFBG**

arise. If *Her's* romantic arc feels rather predictable, the film acquires itself in other ways, including boundlessly clever production-design touches that imagine a world with technology that's (mostly) believably evolved from what exists today. Also, the pants they wear in the future? Must be seen to be believed. (2:00) *Four Star, 1000 Van Ness, Piedmont, SF Center, Shattuck, Sundance Kabuki.* (Eddy) **In Secret** Zola's much-adapted 1867 novel *Thérèse Raquin* is the source for this rather tepid period melodrama with Elizabeth Olsen as that character, dumped by the seafaring father she never sees again on the doorstep of a joyless aunt (Jessica Lange). The latter pretty much forces Thérèse to eventually marry her own son, sickly Camille (Tom Felton), and even a move to Paris does little to brighten our heroine's dreary existence. Until, that is, she meets Camille's contrastingly virile office coworker Laurent (Oscar Isaac), with whom she's soon more-or-less graphically doing all the sweaty sexy things Zola could only hint at. When their passion becomes more than they can bear maintaining "in secret," they find themselves considering murder as one way out. The original author's clever plot mechanizations create some suspense in the late going. But despite good performances around her, Olsen doesn't make her heroine very interesting, and director-adaptor Charlie Stratton is all too faithful to the depressing nature of this classic tale — visually the film too often seems to be crouching beneath a heavy, damp cloak, proud to be saving on candle wax. (1:47) *Shattuck, Sundance Kabuki.* (Harvey) **Like Father, Like Son** A yuppie Tokyo couple are raising their only child in workaholic dad's image, applying the pressure to excel at an early age. Imagine their distress when the hospital phones with some unpleasant news: It has only just been learned that a nurse mixed up their baby with another, with the result that both families have been raising the "wrong" children these six years. Polite, forced interaction with the other clan — a larger nuclear unit as warm, disorganized, and financially hapless as the first is formal, regimented and upwardly mobile — reveals that both sides have something to learn about parenting. This latest from Japanese master Hirokazu Koreeda (1998's *After Life*, 2004's *Nobody Knows*, 2008's *Still Walking*) is, as usual, low-key, beautifully observed, and in the end deeply moving. (2:01) *Shattuck.* (Harvey) **Nebraska** Alexander Payne may be unique at this point in that he's in a position of being able to make nothing but small, human, and humorous films with major-studio money on his own terms. It's hazardous to make too much of a movie like *Nebraska*, because it is small — despite the wide Great Plains landscapes shot in a wide screen format — and shouldn't be entered into with overinflated or otherwise wrong-headed expectations. Still, a certain gratitude is called for. *Nebraska* marks the first time Payne and his writing partner Jim Taylor weren't involved in the script, and the first one since their 1996 *Citizen Ruth* that isn't based on someone else's novel. (Hitherto little-known Bob Nelson's original screenplay apparently first came to Payne's notice a decade ago, but getting put off in favor of other

projects.) It could easily have been a novel, though, as the things it does very well (internal thought, sense of place, character nuance) and the things it doesn't much bother with (plot, action, dialogue) are more in line with literary fiction than commercial cinema. Elderly Woody T. Grant (Bruce Dern) keeps being found grimly trudging through snow and whatnot on the outskirts of Billings, Mont., bound for Lincoln, Neb. Brain fuzzed by age and booze, he's convinced he's won a million dollars and needs to collect it him there, though eventually it's clear that something bigger than reality — or senility, even — is compelling him to make this trek. Long-suffering younger son David (Will Forte) agrees to drive him in order to simply put the matter to rest. This fool's mission acquires a whole extended family-full of other fools when father and son detour to the former's podunk farming hometown. *Nebraska* has no moments so funny or dramatic they'd look outstanding in excerpt; low-key as they were, 2009's *Sideways* and 2011's *The Descendants* had bigger set pieces and narrative stakes. But like those movies, this one just ambles along until you realize you're completely hooked, all positive emotional responses on full alert. (1:55) *Opera Plaza, Piedmont, Shattuck.* (Harvey) **Omar** Palestine's contender for Best Foreign Language Film is a mighty strong one, with a top-notch script and direction by previous nominee Hany Abu-Assad (2006's *Paradise Now*). After he's captured following the shooting of an Israeli soldier, the titular freedom fighter (a compelling Adam Bakri) is given an unsavory choice by his handler (Waleed F. Zuaiteer): rot in jail for 90 years, or become an informant (or "collaborator") and rat out his co-conspirators.

The situation is further complicated by the fact that Omar is in love with Nadia (Leem Lubany, blessed with a thousand-watt smile), the younger sister of his lifelong friend, Tarek (Ilyad Hoorani), who planned the attack. Betrayals are imminent, but who will come out ahead, and at what price? Shot with gritty urgency — our hero is constantly on the run, ducking down alleys, scaling walls, scrambling across rooftops, sliding down drainpipes, etc. — *Omar* brings authenticity to its embattled characters and setting. A true thriller, right up until the last shot. (1:38) *Clay, Shattuck.* (Eddy) **Pompeii** There's not a single original idea in *Resident Evil* series prolonger Paul W.S. Anderson's take on the legendary volcanic eruption, but what did you expect? Among its cast, only Kiefer Sutherland (as a lasciviously evil Roman senator) seems to be enjoying himself, camping it up alongside deeply serious young leads Emily Browning and Kit Harington. The mop-topped *Game of Thrones* stud doesn't expand his brooding act beyond what we've seen him do in *Westeros* — though it's likely he expanded his workout routine, what with all the muscular emoting he gets to do in the gladiator ring. The tissue-thin plot involves forbidden romance, revenge, a couple of swipes at big-city corruption, and male bonding 'twixt Harington and *Lost*'s Adewale Akinnuoye-Agbaje, who brings a certain amount of gravitas to his one-dimensional slave character. But the film's most interesting player is giant Mount Vesuvius, which grumbles in the background as it readies for its big scene — reassuring the audience that deadly chunks will eventually spew all over this mediocre movie and hasten its necessary conclusion. (1:45)

*1000 Van Ness, SF Center.* (Eddy) **The Pretty One** Examined from a certain remove, the premise of writer-director Jenée LaMarque's first feature is a pretty bizarre

exercise in wish fulfillment. Zoe Kazan plays a pair of identical twins who, if you swirled their DNA together, would make up one pretty

CONTINUES ON PAGE 48 >>

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## FILM LISTINGS

CONT>>

decent manic pixie dream girl, but separate out into perfectly drawn foils: awkward, stay-at-home oddball Laurel and LA professional hipster Audrey — aka the pretty one, who left their small hometown while Laurel hung back to look after their father in the long wake of their mother's death. Laurel is clearly stuck. But it's unfortunate that it takes a fiery car wreck that kills Audrey and leaves her body burned beyond recognition, while flinging Laurel to safety, to get her to move forward — which she does by letting everyone believe that she died and taking on Audrey's identity, as well as her job, her BFF, the mortgage payments on her two-unit bungalow in L.A., and her tenant, scruffy charmer Basel (*New Girl*'s Jake Johnson). Turning these circumstances into romantic comedy gold doesn't sound likely. But in LaMarque's sweet, funny, slightly off-center film, the oddity of the situation begins to give way, or rather to make some room for an odd girl to fumble around in. The glare of the artifice dims a bit, revealing a peculiar, affecting manifestation of grief and loss. And while LaMarque cuts a few corners in steering her protagonist toward a life of her own, Laurel and Basel's engaging, comic rapport, as they begin keeping company, is pleasurable to watch. (1:30) *Metreon*. (Rapoport)

**Stranger by the Lake** Franck (Pierre Deladonchamps) is an attractive young French guy spending his summer days hanging at the local gay beach, where he strikes up a platonic friendship with chunky older loner Henri (Patrick d'Assumcao). Still, the latter is obviously hurt when Franck practically gets whiplash neck swiveling at the sight of Michel (Christophe Paou), an old-school gay fantasy figure — think Sam Elliott in 1976's *Lifeguard*, complete with Marlboro Man 'stache and twinkling baby blues. No one else seems to be paying attention when Franck sees his lust object frolicking in the surf with an apparent boyfriend, one that doesn't surface again after some playful "dunking" gets rather less playful. Eventually the police come around in the form of Inspector Damroder (Jerome Chappatte), but Franck stays mum — he isn't sure what exactly he saw. Or maybe it's that he's quite sure he's happy how things turned out, now that sex-on-wheels Michel is *his* sorta kinda boyfriend. You have to suspend considerable disbelief to accept that our protagonist would risk potentially serious danger for what seems pretty much a glorified fuck-buddy situation. But Alain Guiraudie's meticulously schematic thriller—which limits all action to the terrain between parking lot and shore, keeping us almost wholly ignorant of the characters' regular lives — repays that leap with an absorbing, ingenious structural rigor. *Stranger* is Hitchcockian, all right, even if the "Master of Suspense" might applaud its technique while blushing at its blunt homoeroticism. (1:37) *Four Star*. (Harvey)

**Tim's Vermeer** "I'm not a painter," admits Tim Jenison at the start of *Tim's Vermeer*. He is, however, an inventor, a technology whiz

specializing in video engineering, a self-made multimillionaire, and possessed of astonishing amounts of determination and focus. Add a bone-dry sense of humor and he's the perfect documentary subject for magicians and noted skeptics Penn & Teller, who capture his multi-year quest to "paint a Vermeer." Inspired by artist David Hockney's book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, Jenison became interested in the theory that 17th century painters used lenses and mirrors, or a camera obscura, to help create their remarkably realistic works. He was especially taken with Vermeer, feeling a "geek kinship" with someone who was able to apply paint to canvas and make it look like a video image. It took some trial-and-error, but Jenison soon figured out a way that would allow him — someone who barely knew how to hold a brush — to transform an old photograph into a strikingly Vermeer-like oil painting. He decides to recreate *The Music Lesson* (1662-65), using only materials Vermeer would have had access to, and working from an *exact* replica of the room in Vermeer's house where the painting was made. A few slow moments aside ("This project is a lot like watching paint dry," Jenison jokes), *Tim's Vermeer* is otherwise briskly propelled by the insatiable curiosity of the man at its center. And Jenison's finished work offers a clear challenge to anyone who subscribes to the modern notion that "art and technology should never meet."

Why shouldn't they, when the end results are so sublime? (1:20) *Embarcadero*. (Eddy)

**12 Years a Slave** Pop culture's engagement with slavery has always been uneasy. Landmark 1977 miniseries *Roots* set ratings records, but the prestigious production capped off a decade that had seen some more questionable endeavors, including 1975 exploitation flick *Mandingo* — often cited by Quentin Tarantino as one of his favorite films; it was a clear influence on his 2012 revenge fantasy *Django Unchained*, which approached its subject matter in a manner that paid homage to the Westerns it riffed on: with guns blazing. By contrast, Steve McQueen's *12 Years a Slave* is nuanced and steeped in realism. Though it does contain scenes of violence (deliberately captured in long takes by regular McQueen collaborator Sean Bobbitt, whose cinematography is one of the film's many stylistic achievements), the film emphasizes the horrors of "the peculiar institution" by repeatedly showing how accepted and ingrained it was. *Slave* is based on the true story of Solomon Northup, an African American man who was sold into slavery in 1841 and survived to pen a wrenching account of his experiences. He's portrayed here by the powerful Chiwetel Ejiofor. Other standout performances come courtesy of McQueen favorite Michael Fassbender (as Epps, a plantation owner who exacerbates what's clearly an unwell mind with copious amounts of booze) and newcomer Lupita Nyong'o, as a slave who attracts Epps' cruel attentions. (2:14) *Embarcadero*, *Four Star*, *Presidio*, *Shattuck*. (Eddy)

**The Wind Rises** Hayao Miyazaki announced that Oscar nominee *The Wind Rises* would

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# FILM LISTINGS



**HE'S GOT SKILLS: LIAM NEESON TAKES TO THE SKY IN *NON-STOP*, OUT FRI/28.** PHOTO COURTESY OF UNIVERSAL PICTURES

## FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. [www.1ntsf.com/marina\\_theatre](http://www.1ntsf.com/marina_theatre)

**Metreon** Fourth St/Mission. (800) FAN-DANGO.

**New People Cinema** 1746 Post. [www.newpeopleworld.com](http://www.newpeopleworld.com).

**1000 Van Ness** 1000 Van Ness. (800) 231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

## BAY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Magick Lantern** 125 Park Place, Point Richmond. (510) 234-1404.

**New Parkway** 474 24th St, Oakl. (510) 658-7900.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

be his final film before retiring — though he later amended that declaration, as he's fond of doing, so who knows. At any rate, it'd be a shame if this was the Japanese animation master's final film before retirement; not only does it lack the whimsy of his signature efforts (2001's *Spirited Away*, 1997's *Princess Mononoke*), it's been overshadowed by controversy — not entirely surprising, since it's about the life of Jiro Horikoshi, who designed war planes (built by slave labor) in World War II-era Japan. Surprisingly, a pacifist message is established early on; as a young boy, his mother tells him, "Fighting is never justified," and in a dream, Italian engineer Giovanni Caproni assures him "Airplanes are not tools for war." But that statement doesn't last long; Caproni visits Jiro in his dreams as his career takes him from Japan to Germany, where he warns the owlish young designer that "aircraft are destined to become tools for slaughter and destruction." You don't say. A melodramatic romantic subplot injects itself into all the plane-talk on occasion, but — despite all that political hullabaloo — *The Wind Rises* is more tedious than anything else. (2:06) *California*, *Embarcadero*, *Sundance Kabuki*. (Eddy) *Winter's Tale* Adapted from Mark Helprin's fantastical 1983 novel of the same name, but with most of the sense and all of the wonder

drained from it, *Winter's Tale* follows the fortunes of Peter Lake (Colin Farrell), a mechanic turned expert thief on the run from evil incarnate in early-19th-century New York City. Having incurred the wrath of one Pearly Soames (Russell Crowe) — presiding boss of the five boroughs and dedicated minion of Lucifer (Will Smith) — Peter Lake scrapes acquaintance with a magical white horse and then, while burglarizing her mansion home, with a lovely, doomed young consumptive named Beverly (*Downton Abbey*'s Jessica Brown Findlay), with whom he falls in love. A marvelous destiny is much hinted at, and something about the balance of good and evil in the world, but it's hard to connect these exalted bits, or a series of daffy voice-overs by the ethereal Beverly about light and stars and angels' wings, with the tortured plotline. First-time feature director Akiva Goldsman, whose writing and producing credits include *A Beautiful Mind* (2001), *I Am Legend* (2007), and the TV show *Fringe*, has written a screenplay that attempts to rein in Helprin's sprawling, complicated epic — and in doing so, simplifies his tale to the point of nonsensicality. The metaphysics are fuzzy, while the miraculous is so insistently heralded that when we see it, it doesn't leave much of an impression. (1:58) *1000 Van Ness*, *SF Center*. (Rapoport) **SFBG**

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ARIES

March 21-April 19

Pushing things forward as you obsess on what could, should, or didn't happen is not going to work for you or anyone around you, pal. Take responsibility for the stuff you can actually effect, then let the rest go. It's not easy work, but if you keep it simple you'll be on the right path.

TAURUS

April 20-May 20

Stay true to your heart, no matter how impractical that may seem. You don't need to know how things are going to play out, but a little trust would be nice. Life tends to reflect back to you what you believe, so root out any convictions that things won't go well for you. Action paired with faith will go a long way.

GEMINI

May 21-June 21

You want to change your life and you know what you need in order to feel good about where you're going. This is the time to be a boss, Twin Star. Be direct and brave as you strive towards what you want. Things are changing and that'll require flexibility from you, just don't compromise your vision.

CANCER

June 22-July 22

Anxiety is terrible; it makes you question things in a way that promotes restlessness instead of critical investigation. Yuck. Today is the first day of the rest of your life, Cancer! Look for insights that will further your process and answers that you can sit with for now. Be open to goodness.

BY JESSICA LANYADOO

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Associate Attorney Draft estate planning documents incl. revocable living trusts, wills, assignments; draft briefs for trust litigation. The Beck Law Group, P.C., Job ME01, 7 Joost Ave., Ste 201, San Francisco, CA 94131

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**BAY • GUARDIAN**  
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**PUBLICATION DATE:**  
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